Updike's 'S'

One of America's premier novelists wreaks his revenge on his critics.

page 11

Korean riots on the wane

Middlebury students report back on the decline of student unrest.

page 15

Everest expedition

Two Alumni to venture to the summit of Mount Everest

page 6

The Middlebury Campus

Established 1905 | Middlebury, VT | March 18, 1988 | FREE

Johnson reinterpreted

Johson was renovated according to various studio classes' artistic interpretations. Sophmore Lindsey Cohen, pictured above, vaults avante garde constructs by sophmores Kosinara Mompho and Jessika Nugent. Artists get the pleasure of deconstructing the building today in preparation for Leslie Clement's art opening this evening.

photo by Erik Lundberg

Trustees meet with students to discuss CIA policy

By T.S. So

A group of five students met with three trustees Friday to discuss CIA on campus recruiting and for the first time in a year, there was no demonstration when the recruiting interviews were held Monday.

In his informal meeting with the College community on March 1, President Olin Robison promised that should a small group of students want to meet with members of the Undergraduate Life Committee of the Board of Trustee, he would arrange for them to do so.

So, a group of five students, including Eric Graveley, who delivered a speech to the Student Government Association on this matter March 5, took the opportunity to meet with the Chair and the two Vice Chairs of the Board convened on campus for meetings Thursday, Friday, and Saturday.

According to Karan Capoor, '90, one of the students at the meeting and a member of Citizens for Increased Awareness (new CIA), the protest group was then satisfied that their grievance was being heard, and decided not to demonstrate.

On Sunday night, the eve of the recruiting interviews, however, many members of the New CIA still had not found out whether a protest would be staged.

The students who were interviewed by the CIA on Monday said that they were surprised that there was no demonstration. They, however, were prepared to walk through them even had they protested. Furthermore, they didn't think that the protesting had any influence in deterring potential CIA candidates.

The informal one and a half hour meeting Friday was attended by Chair of the Undergraduate Life Committee, Sister Elizabeth Candon and Vice Chairs, Julie Firestone and Dort Cameron.

The students spent much of the first part of the meeting informing Sister Candon and Ms. Firestone about the issues, of which they were not fully aware. They were 'reasonable and they listen-

(continued on page 3)

Staff Council reviews new proposed constitution

By Barb Matusik

To gather input and suggestions on its newly-drafted constitution, the Staff Council held open meetings on Tuesday, Wednesday, and Thursday of this week to gather input and suggestions on its newly drafted constitution.

The document has been in the works since November and has finally been put down in close-to-final form after a lengthy process which began last November and included several meetings with College President Olin Robison and Treasurer David Ginevan.

At this week's discussions various points were made which will be taken into account when the Staff Council begins working on the finalized copy of the constitution next week.

The major points discussed at Wednesday's meeting included whether or not all meetings should be open to the President and Vice-President of the College, whether or not the Staff Council should be funded by the College and if it is possible to get legal counsel to review the constitution.

One complaint brought out at the meeting was that the proposed document doesn't have any "teeth." That is, it does not legally require that the College address staff grievances, as a union contract would.

John Lee, telephone system supervisor, commented at the

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Keillor 'Coming back to say goodbye'

"A Prarie Home Companion" to open tour in Middlebury, May 28

College News Services

Middlebury, Vt.- "It was so much fun leaving that we're coming back to say goodbye again," said Garrison Keillor in announcing that he will return "once more to the lake."

At a news conference held in New York on Tuesday Keillor announced that he would present "A Prairie Home Companion: The 2nd Annual Farewell Performance" starting at Middlebury College's Mead Chapel, Saturday, May 28. The two-hour stage production, which will be recorded for rebroadcast over the American Public Radio Network will feature humorous commercial parodies, musical selection, an eclectic assortment of guests, and a monologue by Keillor, all of which made "A Prairie Home Companion" America's most popular public radio show.

The return of "A Prairie Home Companion" to the Middlebury College campus for the second time in five years is an event that has long been awaited," Middlebury President Olin Robison said in responding to the announcement. "Garrison recognized that we lead very complicated lives, making it quite difficult for all of us to accept his invitation to come to St. Paul. Before they left in 1983 they promised that the next time they were in town they would all drop by, so their announcement is not totally unanticipated."

Keillor's lineup of guests for the Middlebury performance includes such "Prairie Home Companion" favorites as ragtime and traditional jazz pianist Butch Thompson; bluegrass and folk singers Robin and Linda Williams; singer/actress/comedienne Karen Morrow; and Rich Dworsky, Tom Keith, Kate MacKenzie and Dan Rowles providing a brand new heart-warming chapter in the radio drama, "Buster the Show Dog."

And of course, Garrison Keillor will bring new news from Lake Wobegon, "the little town that time forgot, that the decades cannot improve, where all the women are strong, all the men are good looking, and all the children are above average."

The Middlebury performance will initiate a series of performances that will conclude at New York's Radio City Music Hall one week later. The series will include appearances at Mechanics Hall in Worcester, Mass. on May 29 and 30.

Keillor first said farewell in his final live performance and broadcast on June 13, 1987 from the World Theater in St. Paul, Minnesota.

(continued on page 3)

photo by Erik Borg

"A Prarie Home Companion" performing in Mead in 1983.

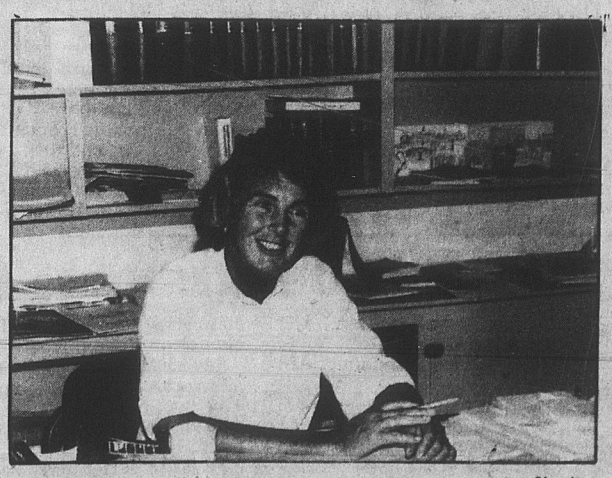
20 years of service to College honored at Dean Wonnacott's retirement dinner

By David Muhlbaum

To honor Dean of Student Erica Wonnacott's twenty years of service to the College, present and past administration members, faculty, and many other friends feted her upcoming retirement at a dinner in Upper Proctor last Friday. The dinner, which was attended by 240 people, brought together music, entertainment, and testimonials and toasts to Erica Wonnacott's contributions to the school. "Flattering on one hand," said Wonnacott, "and just wonderful on the other."

President Olin Robison served as MC at the dinner, which was organized by Elizabeth Karnes, Sylvia Robison, Audrey Deyes, and Marilyn De Laney. Other celebrities included "just about everyone who ever worked in this office while I was here," according to Wonnacott, and former Dean of the College Dennis O'Brien, who is now President of the University of Rochester. Wonnacott said, "It made me feel good because they all loved seeing each other – so the focus wasn't all on me."

As the guests gorged themselves on lobster, Middlebury's Sound Investment played, along with a jazz ensemble featuring Director of Public Relations Ron Nief on stand-up bass and Vice President for Development Bud Leeds on clarinet. Taking a more personal approach, the Dissipated 8 serenaded Wonnacott with Yaz's "Only You."



Dean of Students Erica Wonnacott

file photo

One of the evening's feature events was Wonnacott's retirement present: a check for the refurbishment of a boat Wonnacott purchased recently – a 15 foot Pennyan outboard runabout. The restored boat will proudly take its place in the Wonnacott flotilla alongside her two canoes and a plastic dinghy, and furthermore, she noted, open the garage back up for her car.

When she retires this spring, Wonnacott will have worked for Middlebury for twenty years – twenty years that saw radical change in residential life and the role of the deans.

Beginning as Associate Dean of Women in 1968, Wonnacott then moved to the position of Dean of Students. Thinking back over the years, Wonnacott said "what's been most important to me, and what I hope I've accomplished, is to create an atmosphere where students feel as though there's a place where they can go to find an advocate or sympathy. . .so that there's a warm, live, human person that they can turn to who cares. And I don't mean just me, I mean this whole office."

After her retirement this spring, Wonnacott plans to work for the Vermont Literacy Program, specializing in adult education through a local school. "One of the things that interests me, is that for children whose parents can't read, it's got to be pretty excruciating," she said. "I would love to help with that." While on leave in the fall of 1983, Wonnacott

(continued on page 16)

Clarification

A front page article last week on a violation of the College's dry rush policy stated "three brothers allegedly had the pledge drink some Melon Liquor and do several bong hits." This account was confirmed verbatim by Sigma Epsilon's Vice President Brian Foss who attended the Community Council meeting at which the official version of the story was established.

It should be noted that according to Dean of Students Erica Wonnacott, it was established at the Community Council meeting that there was no direct coercion involved in the incident and that coercion was not part of the charges against the individuals named.

Art department interviews for photography specialist professorship

By Sharon Harper

When the Art department announced last spring that studio photography was to be a part of the department's curriculum this fall, Assistant Art Professor John Huddleston was hired on a one year contract, and whether or not funds would be available in future years to perpetuate the program was still in question.

Huddleston, an M.F.A. from San Francisco State University with a particular interest in color photography was salaried this year by the Johnson Enrichment Fund, a pool of donated money used specifically for art programs and professorships.

Late last semester, months after Huddleston chased dust out of the antiquated Proctor darkroom and settled in with his year-long photography course, the College approved the addition of a tenure track professorship to the Art department for an artist and photography specialist.

The Art department "has been striving for this professorship for over a decade," according to Art Professor John Hunisak.

Interviewing processes to find a candidate for the new position began as soon as it was voted tenure track, and Hunisak believes the Art department will recommend a finalist to Old Chapel by today. Their recommendation will be reviewed for approval by Provost Bruce Peterson and Dean of the Faculty Robert Gleason.

The field of candidates, before the final recommendation, was narrowed to two candidates: Huddleston and Mr. Paul D'Amato, a M.F.A. from Yale University who has also interned as an art historian at the Metropolitar Museum of Art in New York City.

The person hired for the professorship is expected to teach a year-long introductory photography class as well as an art foundations class (AR 209 and 210).

Huddleston, who is teaching history of photography as well as introductory studio photography, hopes to modify the studio course to incorporate video as a medium if he stays on. "I'd like the class to be one-third black and white, one-third color, and one-third video," he said.

This year the course was comprised of an introduction to black and white photography followed by color photography instruction.

According to Huddleston, "The photography class is going exceptionally well. I've gotten inspiration for my own work from the things the students are doing."

The two finalists for the professorship were required to give slide shows open to the College community of their own work.

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NEWS

College Shorts

By Debra S. McConnell

Deaf President at Gallaudet

After a week of turmoil over the appointment of a hearing president, the Gallaudet University board of trustees has named a deaf educator to head the school.

I. King Jordan, the Dean of Arts and Sciences at Gallaudet, was appointed president by the board. The board also granted amnesty for all studnet protestors, who had shut down the school for 5 days, and accepted the resignation of Jane Basett Spilman, chairwoman of the trustees.

Spilman told The Boston Globe she resigned willingly "to aid in the consummation of a dream: the elevation of a deaf president to the presidency of the greatest institution of the deaf and hearing impaired world."

Wheaton Alumnae win court date

Alumnae of Wheaton College who oppose the use of their donations for the education of men have won the right to have their case heard in court.

A Massachusetts Supreme Judicial Court Justice has ruled that nine alumnae may attempt to stop the college from using the donations they made during a 150 anniversary fund drive.

College trustees decided last year to allow men to enroll at Wheaton, which had educated women for 152 years. The group of alumnae argued that they made their donations with an understanding that the money would be used to flund women's education.

CIA protests at SUNY Albany

Eight students were charged with trspassing after staging a sit-in at SUNY at Albany to protest CIA recruiting. The students were part of a larger group of about 75 students who were angry about a lecture given by a former CIA agent.

The demonstrators were demanding the release of three students arrested during a CIA campus visit in October. Protestors claimed that administrators had promised they would halt CIA recruiting until SUNY Albany reviewed its policy.

Case Western Fined for Radioactive spill

Case Western University is being fined $10,000 by the Nuclear Regulatory Commission for its failure to monitor safety procedures at the university's laboratories using radioactive substances.

The university notified the NRC of an investigation that revealed that a spill of low-level radioactive materials was not cleaned up or

(continued on page 5)

Vermont News

By Sara Higgins

High School students stage walk-out over carnival plans

More than 80 Black River High School students served one-day suspensions after walking out of school last Monday. The walk-out, according to guidance counselor Philip Anton, was in protest of a change in schedule of the annual Black River winter carnival and a reaction to a principal's warning regarding the use of a study hall.

Anton said the walk-out was "sort of a group action...you know, kids being what they are...they sort of got swept into it."

The students were reacting to an announcement that their normally week-long carnival would not be carried through the Friday of that week, a day reserved for the annual pie-eating contest. On the same day, Black River Principal David Royce admonished seniors to be more responsible in their use of a special senior study hall, the site of several recent broken windows.

Anton felt the action was "more of an emotional reaction than a planned protest."

Virginia Slims calendars "exploitative"

Over 60 legislators in Montpelier are returning a box of personal engagement calendars distributed by the Virginia Slims Cigarette manufacturer on the grounds that they are "offensive" to women.

In the cover letter written by Rep. Ann Seibert, D-Norwich, it is stated that the calendar pictures and the accompanying captions "make a mockery of women and their history and are, in our view, offensive and in no way amusing." The letter was signed by more than 60 lawmakers.

"Your efforts to capitalize on women and the women's movement," they wrote to thecigarette company, "are exploitative, uninformed, and dangerous."

New Ben and Jerry's flavors to come

Ben and Jerry's Homemade announced it's introduction of four new ice cream flavors this month. The flavors are targeted for a slightly narrower market than their usual products.

Stay tuned for Chocolate Cointreau Orange Fudge, Macadamia Nut, Chocolate Hazelnut Swirl, and Tennessee Mud with Jack Daniels.

Adelphi University's Vermont branch to close

New York's Adelphi University announced it will close its Vermont branch of the graduate School of Social Work. The 11-year old university is the state's only training ground for social workers. It will close its doors in August 1990 and is no longer accepting new students.

Adelphi is reducing the scope of its graduate programs in order to focus more on the undergraduate programs on its main campus in New York. The school's administrators in Burlington and New York have assured currently enrolled students that they are committed to ensuring that they receive their Master's Degrees, but despite this assurance, some students

(continued on page 5)

Nelson speaks at Dana scholars' dinner: *'How does Plato's story of the cave fit our conditions as students?'*

The following is an edited version of a speech given by Political Science Professor Paul Nelson at a dinner for student recipients of Charles A. Dana scholarships.

Sometime during my freshman year at Augustana College, 35 years ago, I was sitting in an English class– a year-long composition course in which we wrote a theme a week. I was doing all right, the course was okay, I was properly terrified of the teacher, an eagle-eyed man who told us how cold it was at a place called Dartmouth, and who feasted on the music of Bix Beiderbecke, whom he had known personally, and who kept a file of boners that had been committed in his composition class over several decades. One of the things that kept me going was the strong desire not to aquire the immortality, albeit anonymous immortality, of getting into Traugott Richter's little box of boners. His name helped too. Traugott Richter means "True God the Judge" which he seemed to that dozen of trembling freshmen to be.

We read some literature, I first heard and read Wordsworth, but one day he came in and more or less out of the blue gave a whole lecture on an episode from Plato's Republic. He told us the story of the cave. Some of you know it.

If you haven't read it, this is the Nelson nutshell version, not good enough to pass off in course you might someday take on this book. Socrates likens our existence to life in a cave. That is, we live and move and have our being in circumstances we accept, take for real. But in fact they aren't. Socrates claims that our ordinary lives, though we take them very seriously aren't insightful, aren't informed, aren't soundly practiced. But that changes or can change. In his version of the story, Socrates depicts the life of someone who gets out of the cave — it's a most interesting question exactly how this happens.

What happens to this escapee is that he or she first feels great discomfort, great bewilderment over the new condition, but gradually he or she realizes that this out here in the sunlight is ever so much better than the life back there in the cave. And in fact she's unwilling to go back, although it's clear that her insights and perspectives are greatly superior to those held

Leaving the cave involves discovering new grounds for respecting persons

by persons in the cave. According to Socrates, it would be good if the sun-dweller returns to the cave. Again, one of the great provocations of the Republic is to think about exactly why it is good for thesun-dweller to return to the cave, whether to shape it up, clean it out, renovate it — like they did over the weekend to a building in Boston: implode it so that they can build an entirely different and better one, start from scratch with a new plan.

Now of course the story's an image of our human nature, it's condition and it's education. I heard a lecture about it, I was seized by it as by few other stories I've ever heard, I bought a copy of the Republic, and the first chance I had — which, as you may understand was not till the next summer — I got a day off from work somehow, I sat at our dining room table — a place somewhat neater than my present desk — and read the Republic end to end, nonstop... Since that time I've lived with the Republic alot, to the point where I sometimes spend two terms teaching it each year.

The story of the cave is an image that has haunted me ever since One does not remember much in particular from one's freshman studies. But I remember that day. And I wonder why. How in particular does the story of the cave fit our conditions as students?

I would like to call this reflection this: observation and reminiscence of what it is like to leave the cave. For we may, I think, liken ourselves to these Socrates tells of who are drawn from the cave. There is therefore something to think about, namely the condition of one's being in passage, en route out.

To be reflected on: who or what indeed causes that passage, and what does passing consist in and what does the passing feel like?

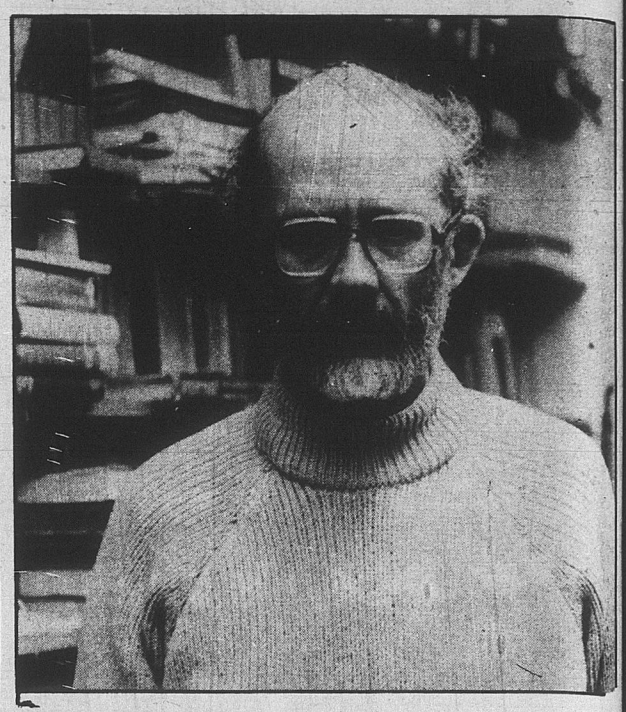
One of the respects in which coming out of the cave manifests itself is the altering relations to persons. Cave-dwellers do deal with others, converse with others, feel for and care for others, so it's not that relating to others is something that happens for the first time as one moves from the cave toward the light. But much, much happens. You will know what I mean when I tell you that there was a difference in my own early college days between hanging out in summer with high school chums, "standing on the corner, watching all the girls go by." That, on the one hand, and finding as one's college roommate a fellow who had graduated from high school, taken a year off, played organ concerts during that time. I had come with an idea that I might become a professional church musician. I'd never had an organ lesson. My freshman roommate was a professional organist. Scrap plan one.

One has lived heretofore mostly in relations defined by affection and limited in scope. Leaving the cave in this respect, heading through the cave toward the mouth, consists in discovering and respecting companions who are not only givers and receivers of affection but centers of character and intellect. Leaving the cave, which I claim resembles being in school, involves discovering new grounds for respecting persons. One has before this time loved and been loved, cared and been cared for. A first great revelation of what leaving the cave consists in is that one discovers or evolves or falls into — I'm not sure which, and I'm very sure that I didn't then know which — discovers or evolves or falls into new sorts of regard for other ones.

My teacher Aristotle — I call him that because it is true: one is and remains the student of such ones — linked through his teacher Plato to Socrates, said that the highest regard we pay both to ourselves and to others has to do with what we essentially are — beings with minds. That is the most respectable, the most dignified, the most honorable part of our being. I must confess that it was not until I came to college that I realized that either I or anyone else had a mind and that having a mind was an impressive quality.

There is this further change that one experiences: learning that the world is both a worse and a better place than one had imagined, that is, occasion for more despair than one had known and for more hope as well.

A worse place than one had imagined: this is a matter



Political Science Professor Paul Nelson.

both of acquiring fact about the world and of increasing moral sensibility, of grasping that things one knows and knew are wrong, terribly wrong. And increasing moral sensibility is a matter both of seeing and, equally importantly, of sensing or feeling wrong. But there's another side of that coin — learning a bit more about the world

It was not until I came to college that I realized that either I or anyone else had a mind

and it is this: that the world has in it more resources than one knew or thought that it did. That appreciation starts with one's family, whose intelligence and efforts and travails one begins to understand.

But this appreciation includes also those who are in charge of things, including public officials...

I came to realize that the world is a better place than I had realized because the people in it were more resourceful than I had taken them to be. And I learned something else: that using these resources and evaluating the uses of these resources requires a lot of time. When one is very young one supposes that things get done by snaps of fingers, that the good, when seen, should forthwith be done, the results appearing instantly. Coming up through the cave is an exercise in discovering the existence of the long run, the long haul.

A simple illustration of this is that it is at this time that one begins to think of what one might do with one's life. Heretofore, it is what I'm go-

(continued on page 6)

Language schools receive one million dollar donation

By Tom Chambers

The Language Schools recently received an anonymous donation of one million dollars to be used in support of financial aid for secondary school teachers attending the schools.

Currently the schools, which are held during the summer, are not able to meet the needs of all of their students. "This gift will help us along towards our goal providing aid to all of those attending the Language Schools who have demonstrated need," said Edward Knox, director of the Language Schools.

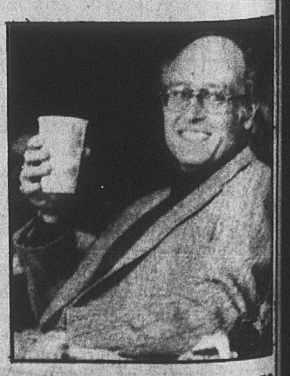
The money will be used mainly to help those students attending the schools who plan to go on to become teachers of a foreign language or are already teachers and are working toward their Master of Arts. Since there are more teachers in languages like French, German, Spanish and to a lesser extent Russian and Italian, Mr. Knox expects most of the money to go to students studying those languages.

Most people who are attempting to earn their degrees and intend to go on to a career in teaching will not make a lot of money when they first get a job. This money should help them be able to get a degree without being too heavily in debt when they start out. When prospective teachers are studying here for a summer and then going abroad for a year, there is usually a large amount of need. The gift is designed to alleviate some of the financial strains put on teachers and to bring exceptional people into teaching.

Of the roughly 450 students in the Language Schools who are targeted to receive this money, about 300 will become teachers. Of this number, about 56 percent received financial aid last year, which is only 70 percent of those who showed need. Mr. Knox feels that this gift should bring the number of students who receive aid to near 80 percent of those who demonstrate need.

Declassified Data: Bruce Peterson

Name: Bruce Peterson
Position: Provost and Vice President for Academic Affairs
Height: 6'2"
Weight: 200ish
Shoe Size: 12
Hat Size: 7 3/4
Eyesight: Terrible
Allergies: Almost everything
Favorite food: Chocolate cake
First choice dinner: Fish, hot Hunan
Nighttime snacks: Diet soda
Sweet tooth: Chocolate, chocolate, chocolate
Favorite drink: Any good chardonnay
Current reading: Stegner, *Crossing to Safety;* Hughes, *The Fatal Shore;* Heaney, *Station Island.*
Favorite Magazine: *New England Review/Bread Loaf Quarterly*
Favorite Books: Whitman, *Leaves of Grass;* Dillard, *Pilgrim at Tinker Creek;* Peterson, *A Field Guide to the Birds.*
Favorite television show: "Cheers"
Favorite movie: "The Producers"
Favorite actor/actress: Jack Nicholson/Julie Christie
Favorite games: Pictionary
Favorite Song: *The Song Is You*
Favorite musical instrument: Human Voice
Favorite performers: Peggy Lee, Ella Fitzgerald, Patsy Cline
Favorite time of day: Dawn
Favorite vacation spot: Any tropical rain forest.
Favorite cities: Boston, Cuzco, Kyoto
Pet peeves: Selfishness masquerading as principle.
Hobbies: Birdwatching, cooking, wilderness, poetry
Kind of car driven: Honda
Favorite sport: swimming
Pajamas: Fuzzy blue, bottoms only.
Favorite color: I like them all.
Personal heroes: Martin Luther King, Jr.; George C. Marshall
Favorite Presidents: J.F.K.
Religion: None
Why you do what you do: Nine days out of ten, I love it.
Greatest problem currently facing Middlebury College: Coming to grips with the fact that we can't do everything



everyone wants to do — no matter how good the ideas are.
Favorite course taught: Abstract Algebra (MA 302)
Best part of academic life: Teaching
Most frustrating part of academic life: Being unable to make all the good ideas reality.
Best memory: *Hemispingus Rufosuperciliaris* in the cloud forests of Peru.
Most difficult period in academic life: Yesterday...or maybe tomorrow.

Distribution requirements may soon replace Foundation course requirements

By Juliet Dulles

Foundations courses may soon be a thing of the past if distribution requirements, a proposal of the Educational Council, are approved by the faculty in their April meeting. The proposal, which is not in its final form, would require that each student take two courses in each of the College's four divisions: Foreign Languages, Humanities, Natural Sciences, and Social Sciences.

The changes were proposed because, according to Dean of Academic Planning John McCardell who sits on the Educational Council, the faculty felt that the College "had front loaded the curriculum" and that the Foundations requirement had become "diluted." This "front loading," explained McCardell, means that the courses are generally taken at the beginning of a student's academic career, leaving little diversity near the end of it. The dilution is the result of an excess of sixty foundations courses and the difficulty involved in telling the difference between a Foundations and a non-Foundations course. Commented McCardell, "Why shouldn't an introductory language be a Foundations?"

The new proposal would not be as radical as it seems. McCardell explained that the required major and concentration would take care of two of the divisions. He also pointed to statistics that showed over 95% of last year's graduating class took courses in the Humanities and Social Sciences and 65% took them in the Languages and Natural Sciences. The plan would allow students to count higher level courses as part of their requirement, instead of just the Foundations courses.

If the distribution requirement proposal were to take effect, it would not have an impact upon any of the students now here at Middlebury, only on incoming freshmen.

Professor Frank Winkler, chair of the Educational Council, said that it is hoped that the requirements would give the students more flexibility in their curriculum and, for the minority, require them to achieve more breadth.

Elaborated Dean McCardell, "I think this represents a rediscovery of the virtues of breadth – not that this is the best way or that it will succeed but until we can agree on it, this is the next best thing."

McCardell went on to say that this is not a language requirement in disguise – the Educational Council is considering making an area studies course to fulfill the requirement. McCardell was quick to point out however, that while the Foundations requirement might no longer exist, the courses would.

While this may be a persuasive argument, not all of the faculty members are convinced. Some professors in the language department fear an influx of students into beginning language courses which would dilute the quality of instruction. The hope is that the area studies courses would relieve this congestion and do away with any potential problem.

Opposition toward the plan is also coming from some faculty in the Classics Department who would like to keep the Foundations system. Eve Adler, chair of the Department, said that the Foundations provide an introduction and therein lies their merit. Another system would allow more advanced courses but would defeat the purpose of exploring new fields.

Trustees and students discuss CIA recruitment

(continued from page 1

ed," said Mr. Capoor.

The students have been calling for the removal of the CIA interviews to a location off campus because of their alleged discrimination against homosexuals. But the administration has been trying to preserve the career option of the CIA for Middlebury students and so wants the CIA to remain.

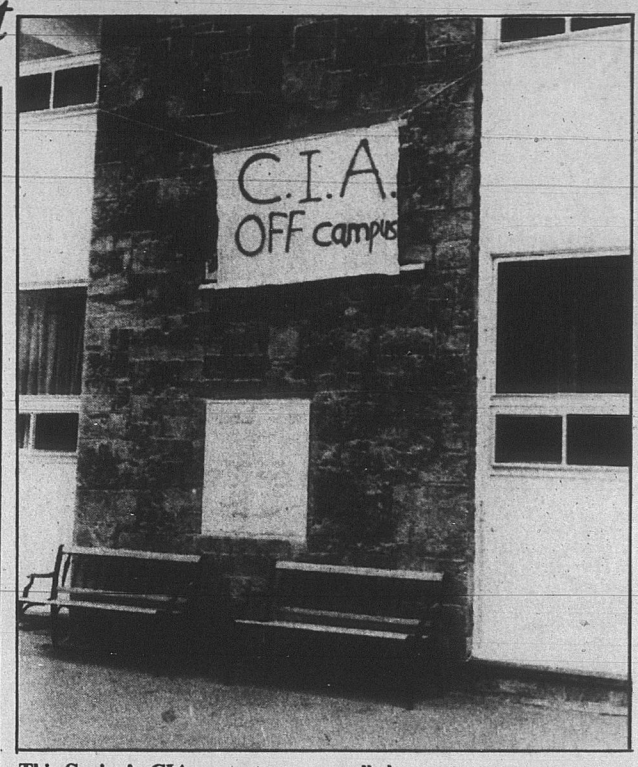
Mr. Cameron, however, was abreast with the subject and argued for the official college policy. In the end, according to some students, Mr. Cameron conceded that "logically" the students are right. But he still maintained that the policy should stand and that it would be best to live with the little inconsistency.

Dean John Emerson, who along with Dean Erica Wonnacott also attended the meeting, said that everybody concerned was "very candid." "The students really impressed the trustees with their thoughtfulness about the issue. They said that it was something they hadn't seen on campus for years."

The issue was brought up at the general Board meeting, but no action was taken on it, according to Emerson, and the policy stands as is.

Capoor said that the trustees will again take the issue up in May, when they meet again. But Emerson said that the agenda for that meeting has not been set. Someone in the Administration or on the Board would have to request that it be placed on.

"We feel that the College has now moved the issue up to the highest decision-making organ," said Capoor. "And we wouldn't want to lose their trust by staging a protest."



This Spring's CIA protest was cancelled *photo by Beth Lasell*

The original decision was made in a memorandum from President Robison in October of 1987.

The students felt that with this step, they were slowly making progress. They compared their struggle with the drive for South African divestment, which was also a drawn-out fight. According to Gravely, college policy is usually thus formulated: slowly, and only after numerous discussions.

Since the first protest in February of 1987, the issue has slowly lost its confrontational stance, metamorphosizing from a sit-in protest to a teach-in protest to no protest at all. However, "I'm sure the issue will not die," said Dean Emerson. "The students will keep on it," agreed Capoor.

According to Career Counseling and Placement, the number of interviews conducted at each CIA recruiting session has dropped steadily from 15 last February to four on Monday. Mrs. Barbara Whitney, office manager of CC&P, attributed it not to the student opposition to the CIA, but to the natural random shifts in seniors' career choices.

Rule to close parties at 1:00 enforced

By Gretchen Eisele

At 2:00 last Sunday morning, Associate Dean of the College Karl Lindholm was awakened by two different phone calls from upset students. The students called to express their discontent with the 1:00 a.m. termination of parties at 3 fraternities: DU, Sig Ep and DKE.

In the Middlebury Handbook a clause under party regulation states that "Weekend social events will normally be required to end at 1:00 a.m." This clause has been in the handbook for years. "There is nothing new about it," says Dean Lindholm, "it baffles me to see this as a new issue."

However, until this past weekend, this policy has not been strongly enforced at the fraternities. According to the Handbook, the person responsible for ending a party at 1:00 a.m. is the party host. It is security's job to help the hosts. Jackie Flickinger, director of Student Activities, says, "We suddenly became aware that security was not being forceful. Last week when we registered parties, we asked security to please help close down parties."

Ned Parsons, the president of the Interfraternity Council says, "One o'clock is not a realistic time to shut off a party in college." Flickenger seems aware of this, adding, "I think the broader issue is whether a 1:00 a.m. closing is fitting with the life style of the students."

This issue is apparently not new within the College community. Last year the Community Council discussed having the time changed to 2:00 a.m. When asked if he felt that 1:00 a.m. was a reasonable closing time, Dean Lindholm replied, "We can talk about it. It is something to be decided upon by a lot of people."

Alcohol abuse has been increasingly a subject of discussion in recent months. According to Parsons, the Administration, in reaction to security reports, have been "finding that dorm damage and fights at the door were happening really late, so they decided to enforce the rule."

"The drift [of students] to the frats around midnight is new," says Lindholm. "The late night party scene at frats concerns us."

With the close of Brews and the increase in the drinking age, the fraternities on campus have become more important in the social life of the College. A survey is now being conducted to determine what percentage of the student body visits the frats on a regular basis.

There is a great deal of opposition to this enforcement of the curfew rule by students. Many think that it will simply result in an increase in dorm damage. Students will go back to the dorms and continue to party there instead of at the frats, some say.

The issue is also a question of how much control the Administration should have over the students. "It's a curfew," argues senior Trey Young, "telling full grown adults what time to go to bed. We should be able to choose when we want to go to bed and don't want to go to bed."

Parsons, along with most of his peers, is "very upset." At the same time, he argues "the people on campus have got to start opening their minds a little bit. There is no reason parties can't start at 9:00 p.m. and end at 2:00 a.m. and be just as fun."

Finalists interviewed for Art professorship

(continued from page 1)

Huddleston's and D'Amato's presentations, given Tuesday and a week ago Tuesday respectively, varied widely from one another.

The bulk of Huddleston's work is 35mm color slide landscapes and architectural landscapes. He also works with a 4x5 viewfinder.

D'Amato's work exhibits a strong influence of interplay between the motion and color found in painting– he painted quite a bit as an undergraduate– and focused primarily on the formal properties of street scenes and "leisure spaces."

Though a new darkroom was built in Forest this fall, the Art department uses the older Proctor darkroom.

According to Huddleston, the Proctor darkroom is improving. "The water temperature is now stabilized and we've recieved funds for three new color heads for enlargers and for two 4x5 viewfinder cameras."

Right now, Huddleston has a small studio equipped with an enlarger in his office in Hesselgrave House. "I expose my prints in the studio and run over to Proctor to develop them," he said.

As soon as the arts center is completed, darkroom facilities for the art department will be consolidated into Johnson.

Staff Council constitution

(continued from page 1

meeting, "We're relying on the good faith of the administration. . . .My deep concern is that we're saying 'let's hope it works' with nothing to back it up."

Karen Andrews of the Executive Committee stressed in a telephone interview later that the Staff Council "is not a negotiating body. It's meant to cooperate with the administration. It's not meant to be confrontational."

Representives of the Service Employees Union Local 200-D have also recently met with the Executive Committee to discuss the differences between union and Staff Council representation.

According to union official Chris Townsend, "We wanted to impress upon them the gravity of what they're doing. It seems that everyone has considered this a very innocent type of proposition, but it actually can be dangerous in that if a group of employees are already represented, it can take years of legal wrangling before employees can bring in a union."

Executive Committee member and Abernathy Curator Bob Buckeye called the National Labor Relations Board and reported that this concern was unfounded in Middlebury's case. Legal action would only be necessary, "if the constitution was in effect a union contract, if it defined wages and benefits, if it acted as a legal bargaining agent. The way things are we could dissolve the Council one day and the union could come in the next, according to the Labor Relations Board." said Buckeye.

The finalized constitution will be sent to all the employees for a vote in about three weeks, and, barring all complications, a newly elected staff council will be in place by the end of the year.

Keillor tour to begin in May in Mead Chapel

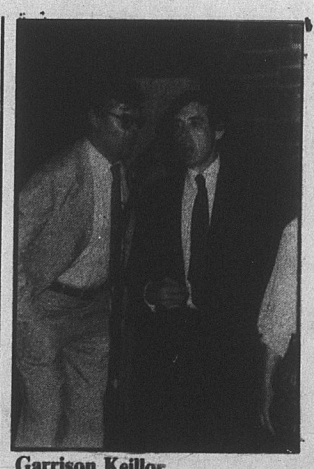
(continued from page 1

"The old Prairie Home show was a pretty good radio show," commented Keillor in explaining his return. "But after it ended people started to remember it as wonderful and even fabulous and soon, I am afraid, nostalgia will make that show into a legend which it certainly never was at the time we did it. So I wanted to do the show again before people started to admire it so much that I wouldn't be able to perform without damaging my reputation." Keillor currently lives in New York where he writes humorous articles for The New Yorker. "It is our farewell performance and I hope the first of many."

"A Prairie Home Companion" was braodcast live every Saturday night for 13 years. In 1980 it began broadcasts nationally over the American Public Radio Network and quickly attracted an audience estimated at 4 million. For the last two years of its live broadcasts, the weekly program was also broadcast in Australia. Rebroadcasts of the program continue to entertain and delight both its American and international audience. The "Second Annual Farewell" is the first of a series of special "A Prairie Home Companion" broadcasts that MPR and Garrison Keillor are planning.

Numerous awards, accolades and civic proclamations were bestowed upon "A Prairie Home Companion" in its thirteen year history, including the George Foster Peabody Award in 1982, the Edward R. Murrow Award for Garrison Keillor in 1985, and the naming of Lake Wobegon as a "sister city" to the city of Los Angeles in 1982.

Host Garrison Keillor's 1985 novel, *Lake Wobegon Days* sold over 1.2 million hardcover copies, making it the top hardcover fiction seller of the year. The paperback, which was published in 1986, had 2.3 million copies in print. Keillor's recording of readings from *Lake Wobegon Days* recently won a Grammy Award. His most recent novel, *Leaving Home*, was published in 1987 and has been on the *New York Times* best seller list for 26 weeks.



Garrison Keillor

Tickets for the May 28 performance will go on sale on Saturday, March 26 at 9:00 a.m. in the lounge of Proctor Hall on the Middlebury College campus. There will be aproximately 700 tickets available for the performance and they must be purchased in person . There will be a limit of six tickets per person. Tickets are $12.00 and all seats are unreserved.

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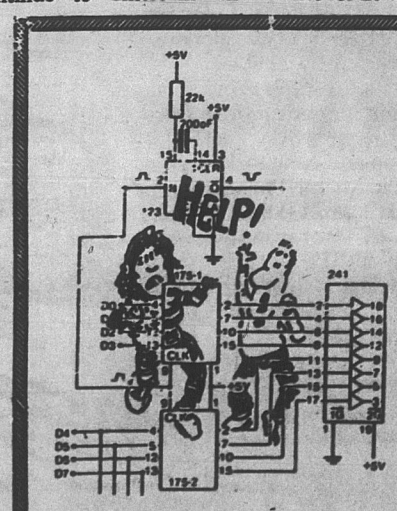

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To Be Considered: **Paul Gould**

Staff Council constitution powerless?

The Middlebury College Staff Constitution was drafted this week and presented to the College's staff workers. The constitution is a result of months of work, and is the first tangible indication that staff/college relations might be improving. On first glance, the document appears to be fairly legitimate: "authorized by the staff employees, acknowledged by the Board of Trustees, and...funded and supported by the College," the staff council is designed to "convey reports and recommendations to the College administration." Unfortunately, a closer look at the constitution reveals some very dubious elements and ultimately, the document lacks any indication that it gives the staff any power to elicit changes in their conditions.

In fact, the Staff Council Constitution lacks any bargaining weight whatsoever. Its status is advisory, as opposed to negotiatory. This means that the College (the Board of Trustees and the President) has the right to disregard any proposal the Council makes, no matter how strongly the issue is pushed. As a result, the Staff Council's success relies completely on the good nature of the administration and its willingness to see eye to eye with its employees. Now, in theory this may not be bad; the College has all sorts of policies and arrogates all sorts of high ideals by which fair treatment might appear to be a matter of fact thing. But in examining the wording of the Constitution and considering the way the College has dealt with other issues of fairness in the past, the Council seems to be another forum for well-founded, but unattended gripes.

The first interesting point in the document is found in Article I, the statement of purpose: Staff Council is "funded and supported by the College." The reasoning behind the College's financial support is that other councils (the Faculty Council and Community Council) are funded by the school. Maybe this is a gesture of good will, by which the College is indicating its approval of the Council. However, the funding could also provide a level of control and influence over the Council by not allowing its administrative independence. This point is further supported in that the suggestion of College funding was made by Vice President of Administration and Treasurer David Ginevan, who has never looked upon staff proposals with enthusiasm.

Article II, sections 2 and 3, reveal two more questionable aspects of the Staff Council's nature. Section 1 says, "the Vice President for Administration is a non-voting member of the Staff Council." This is the same Vice President noted above for being in constant opposition to staff proposals. It might be considered that since he has no vote, he has no power. The fact is, he doesn't need a vote because he and Mr. Robison have the power to ignore anything that's voted in anyway.

Section 2 says "The President of the College is invited to attend all meetings of the Council." Inviting Mr. Robison to meetings might be seen as a way of opening up staff/college relations, but it seems to me that the contrary is intended. If I were talking to my fellow employees about a boss who is not legally bound to accept criticism, I'd keep my mouth shut when he was around. This is exactly the scenario presented by the President's presence at Staff Council meetings.

The College has the right to disregard any proposal the Council makes.

The three aforementioned aspects of the Constitution which call for administrative involvement pose real threats to the success of the Staff Council. It is interesting that all three were proposed by the administration. Further, all three were suggested so that the Staff Council might run in line with other College organizations, the Faculty Council and the Community Council. Unfortunately, the staff doesn't run in line with the faculty or the students. The College staff isn't presented with benefits equal to the faculty's, and unlike the students, the employees are trying to make decent livings and support families.

In the end, the Staff Council is just like the Community Council in the eyes of Old Chapel. We really care about you, they say, we want you to give us some advice. Ask our administration to negotiate as equals, however, and the teeth appear through the superficial smile. Get back in your place. Fortunately for the staff, there is one ace to play. There is a dissolution clause in the Constitution. A petition signed by 30 percent of the College employees will call for a vote to dissolve the Staff Council. With the Staff Council dissolved, the only agent to which College employees would be able to turn is the Union. This is the last thing the College wants, that much is clear.

As it stands now, the administration could go two ways. They could take the Staff Council seriously (out of fear of the Union) and begin making some of the bigger, highly demanded and much needed changes in their dealings with the staff. This would be the right path and would be mutually beneficial to the whole community. This route would also display Mr. Robison's ability to act fairly without the external legal pressure of the Union. The other possible course is to do what Mr. Robison did to the students in his extended recruiting policy. He could boggle the Staff Council with slippery rhetoric and try to convince them that change at Middlebury is a slow, involved process. He could offer small things for short term gratification while evading the most pressing issues. Almost certainly, the Middlebury College employees will see through this, the Staff Council will be dissolved, and Mr. Robison will play the bad guy for yet another faction of the Middlebury community. Meanwhile the union will step in and secure legally binding, compulsive negotiation, and will win more for the College staff employees in six months than the College has given them in 188 years. It's your serve again, Mr. Robison. Let's not see you double fault.

Alcohol, Drugs & All of Us:

Seminar examines problems of partying

By Meredith Baker

"Dealing with Partying: Alcohol, Drugs and All of Us," a presentation and discussion by the Boston-based group, "Freedom from Chemical Dependancy, Inc." (FCD), will take place in Mead Chapel, March 18th, at 4:30 p.m.

Three members of the group, Gregory Davis, Michael Barry and Jan Rea, will constitute the panel; they are all recovering or recovered abusers-turned drug abuse experts. Middlebury learned of the group through Mr. Tom Lawson, Director of Athletics and Professor of Physical Education at the College, when he returned from hearing a member of FCD speak to a group of athletic directors last Spring.

According to Mr. Jim Grube, Director of Physical Education and Intramurals at Middlebury College, "Anytime the college can get anyone to come up on campus who has a message for the college community, you want to take advantage of that, [and although] the origin of the idea [for the seminar] has a focus towards athletics, it is designed to be open to the entire college community."

The public is encouraged to view this program as a kind of "outreach education" opportunity, and is urged to come with questions for the panel. Yonna McShane, assistant director at the Counseling and Human Relations Center at Middlebury College, asserts that the information which will be supplied "is very relevant to all members of the community [since] drug and alcohol issues are a community concern." The program will adopt the attitude of "Here's the information, you make your own choices," McShane said.

The program will adopt the attitude 'Here's the information, you make your own choices.'

The March 18th program will be accompanied by a more informal workshop program the following day, during which, Ms. McShane explained, "the members of FCD will be working with athletic teams and housing staff; (House directors, Junior counselors), in a dialogue format in an attempt to present real, practical kinds of information about the consequences of drug abuse, as derived from personal experience" and education in the field.

Mr. Grube sees these more intimate and focused sessions as opportunities to "probe more closely into [the relationship between] the competing athlete and substance abuse.

"There will be a number of these informal meetings throughout the day," Ms. McShane said, and [one of the meetings will be] specifically reserved so that the general campus can come and speak with one of [the committee members] in a small group. "This will be an opportunity to ask specific questions," said Ms. McShane. The exact time of day of this meeting will be released at a later date.

The March 18 seminar will adhere primarily to several main areas of focus: "Social use vs. addiction— how one can tell the difference and how to know when there is a problem with drug abuse; physical consequences, for example, the effect of steriods on an athlete's body and performance; and women's issues in terms of drug and alcohol abuse — factors such as a lower tolerance due to lower body fat ratio, and the relationship between oral contraceptives and drugs," said Ms. McShane.

The Drug Task Force of Middlebury College is another organization which, although independent of Freedom from Chemical Dependency, Inc., was form-

(continued on page 5)

Plato's teaching related to students now

(continued from page 2)

ing to do this moment, let the next moment take care of itself, never mind a whole life. One of the emergents of coming through the cave from existence is the discovery of the long run: the long run of one's own being, the long run in the being of practices and institutions.

There's another element of this I'd like to notice: I'd call it acquiring a feel for the weight of the world. It's the discovery that things in the world belong to themselves and have a dignity of their own, consisting of honoring them rather than wondering what they might mean to me. One learns to let things be themselves, to admire them for what they are in themselves. The world for the young cave-dweller — for the young in general — is a place where things, I mean both material things and other kinds of reality as well — are insubstantial, indifferently handled, tossed here, there, everywhere, replaced, reflected, invented. It is the belief in the infinitely possible, the instantly available. What one comes upon, sometime or other, somehow or other, is the sense of the inherent weight of the world, by which I do not neccessarily mean the burdensomeness of the world, but rather its own solidity. The weight of the world is an index of its reality, for instance, one learns the reality of another persons will. One has, of course, already long been at the receiving end of will, has oneself exercised it, but suddenly, sometime, one realizes several new dimensions or species of will — the implacable will, the resurgent will, will that has to be acknowledged.

And there is, coming up through the cave, that occurence of friendship. What an event! One has, of course, hertofore had attachments to persons, felt affection for them, recieved affection from them. But for me, at least, that had been pounding-on-each-others'-biceps affection and first deep stirrings of sexual desire. Real enough, all, in their way. But then there emerges the type Socrates hints at and Aristotle unforgettably depicts: the good friend, the one one values for his or her own sake, and from whom one gets this same regard. And the heart of it, says Aristotle, is being together, doing together, especially conversing, sharing the most sharable of our goods, what's on our minds. Those who leave cave's fronts and head toward the light do so in company with others. They've been together at cave's front but it is, says Socrates, different there. How we relate at cave's front is different in kind than how we relate as we leave cave's front and move toward the light.

One learns to let things be themselves, to admire them for what they are

And how is that? We keep interest in one another, but is is a new sort of interest — my most vivid memories of it are the affections that grew for a classmate with whom the finest times were spent translating Goethe for a German class — uproarious sharings of hunches, guesses, insights; and with my chemistry genius roommate for two years, who had come up from the lower middle class of Sioux City, toughest of towns, to play the Tchaikovsky Violin Concerto at his high school graduation and then renounced his violin forever. One discovered the existence of the soul in one's friends, through one's friends. It has remained so.

But the heart of the trip toward the light is this: the discoveries that one has perspective, sees and thinks things in a certain way, from a certain angle, and that one can and does get new perspectives, and that one does rise into fuller rational

(continued on page 10)

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Dealing with Partying

(continued from page 4)

ed for some of the same purposes. According to its report of May, 1987, the Drug Task Force, which is "comprised of the various constituencies of the College— students, faculty, staff-members, and trustees," was appointed by President Olin Robison, President of the College, at the beginning of the 1986-1987 school year, "to examine the problem of drug use at Middlebury College. Due to certain incidents in the past few years— the arrest of Middlebury student John Zaccaro for the sale of cocaine, the account by Nick Lieder, '85, of his drug abuse while in college, and the evidence of cocaine use at a 1983 party at a Middlebury fraternity— the college's awareness of drug use and abuse on campus has been heightened. The report affirms that the college community can no longer adopt an "'It's not as bad here as elsewhere' attitude [which is] both a denial and an enabling mechanism on a large scale [and] as damaging as 'It's his life' in on an individual scale."

The Drug Task Force strives to increase peer and faculty education through the implementation of programming in dorms and in athletic organizations and through the counseling of house directors, junior counselors, and coaches. The Force concentrates primarily on the areas of prevention, intervention and treatment, and meets periodically to discuss what needs to be done.

In addition, The Drug Task Force created a new faculty position entitled "Health Educator," which was filled by Ms. McShane. She now devotes approximately 75 percent of her time to this position, concentrating as the Assistant Director of Counseling the rest of the time. She sees people with both personal drug and alcohol problems, and those whose concerns lie with a friend or relative.

Ms. McShane sees the growth of such groups as The Drug Task Force and Freedom from Chemical Dependency, Inc. as a response to national trends toward greater awareness and interest due to media.

The FCD program will be funded by the college, and the continuation of such visits will be dependent upon the caliber of the college community's response. The seminar is free of charge.

Faculty donations help fund library periodicals

By Page Dickinson

Ten thousand dollars donated by faculty members to Middlebury College's Capital Campaign Fund will be allocated to supplement the present serial collection at Starr Library, President Robison announced at a recent faculty meeting.

Previously, the library had a one-for-one proviso which required a department to cancel a serial of equal cost for every new one it requested.

The donation allows for the purchase of new serials subscriptions without the proviso.

A need for this freedom exists, according to Terry Plum, reference librarian, because new faculty and new, growing programs, such as computer science, "create new demands."

Plum also pointed out the fact that "some disciplines are more dependent on journals," creating the need for additional subscriptions without the discontinuation of others. He cited science as a "journal-driven discipline" because most of the research in that area is published in journals rather than books, where, for example, historical research is published.

With the growing interests of faculty and the expanding curriculum, Plum said, the departments, particularly those which are science-related, are requesting more journals. The donation will provide for at least some of these requests.

Requests for new serials will continue to go through standard reviewing procedures, according to a memorandum from Joanne Lopez of Collection Development at Starr Library. The procedure includes review of a sample issue. Plum emphasized the importance of seeing each journal. "We have to justify it," he said. "Once we subscribe, it doesn't go away."

After a sample issue is seen, indexing sources and reviews are considered, and requests are then reviewed by a Serials Review Committee, chaired by Lopez and including College Librarian Ron Rucker, Serials Associate Bill Warren, and a rotating faculty member from the Library Committee and reference librarian.

The committee is "not to harass the faculty" who submit requests, but is crucial to judge the neccessity of each serial, Plum said.

The donation will provide for an expansion of Starr's serial collection, but over 50 percent of the Library's acquisitions budget will still be devoted to serials this year, excluding the donation.

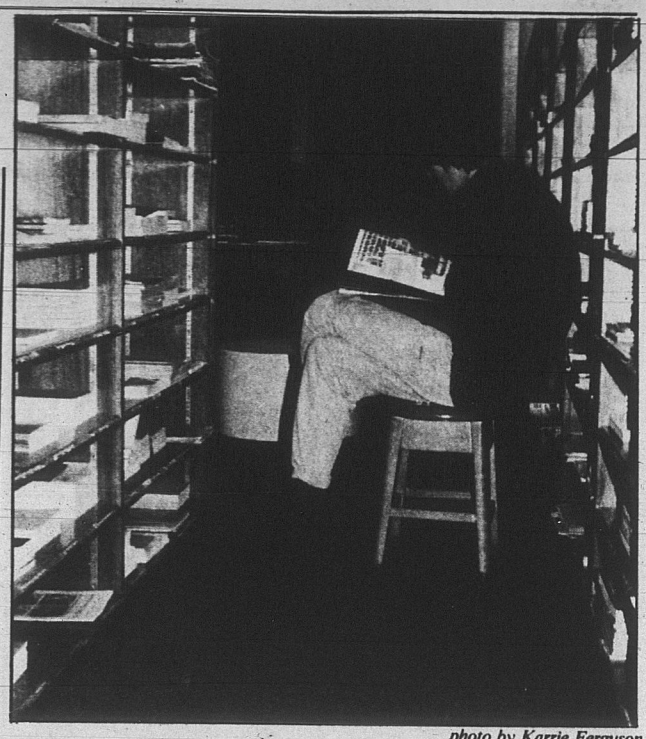

photo by Karrie Ferguson

Sam Chamberlain makes use of the periodical section

College Shorts

(continued from page 2)

reported quickly enough.

Case Western has hired an independent contracor to hold training sessions for laboratory personnel and conduct more frequent inspections.

Students win suit over Secret Service

Nineteen demonstrators who were not allowed to attend a speech given by President Reagan at De Anza Community College in 1984 have been awarded $39,990 in damages.

The suit accused the U.S. Secret Serivece and the county sheriff's department of collaborating to bar the group from the speech.

President Reagan's 1984 reelection committee and Santa Clara County (CA), which were both sued in federal court on charges of violationg the Fist Amendment rights of the protestors will share the cost of the settlement.

Vermont News

(continued from page 2)

are not confident in this promise and are considering filing a lawsuit against the school.

Burlington lawyer Paul Sutherland,who represents Adelphi, said "it appears that the administration is going to try and deal with the situation case by case. I'm frankly skeptical whether that can be done."

Governor Madeleine Kunin has also taken a position saying the school's closure would "create a gap in social work education in Vermont, as well as jeopardize the completion of the master's of social work for a number of students already enrolled."

There is some hope that the University of Vermont can get the accredidation necessary to fill the absence of Adelphi, but this would not happen in the foreseeable future.

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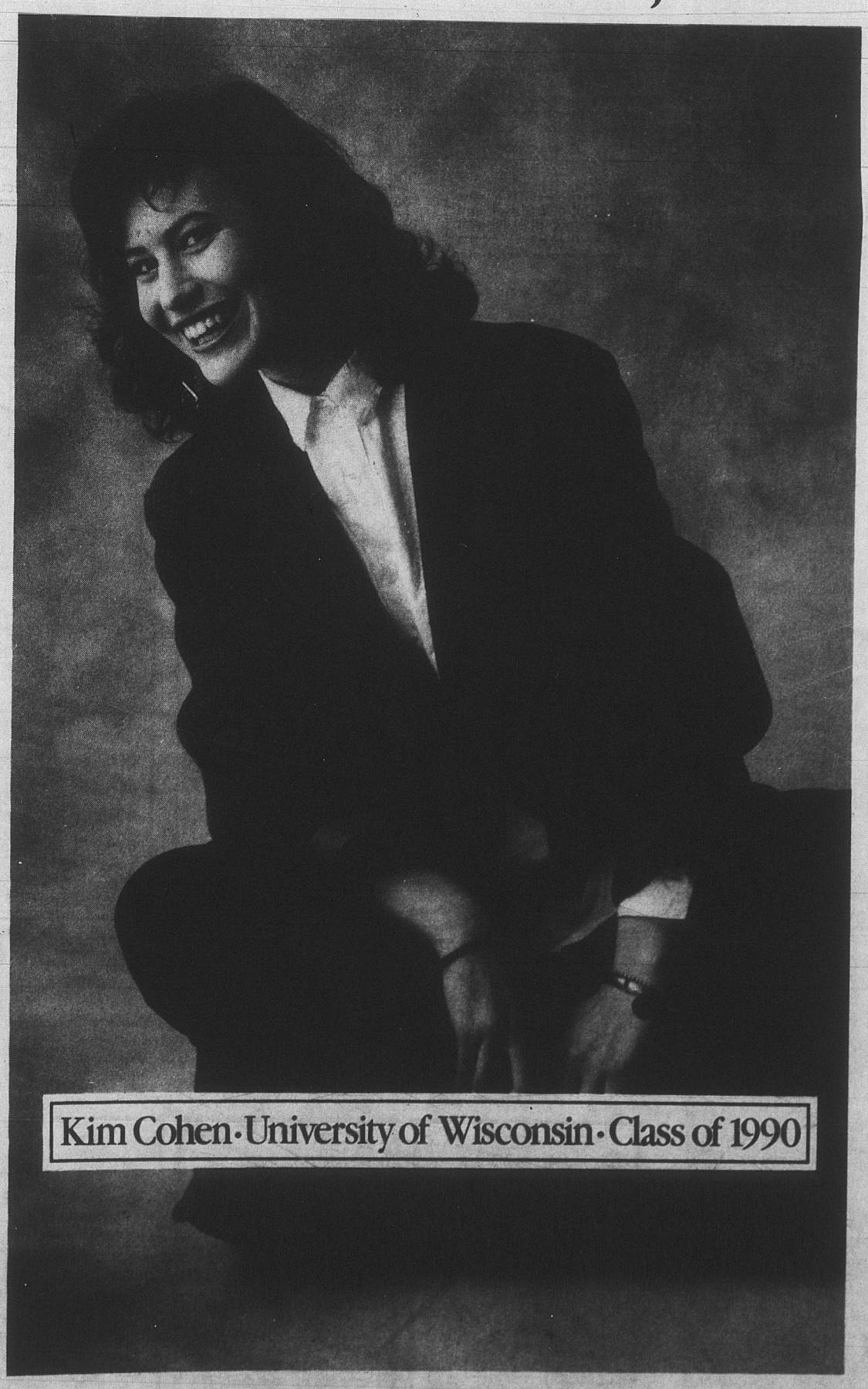

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FEATURES

Mindless Ramblings/Never Ask Why:

What, in general, is going on?

By Jen Humphries and Eric Winick

ERIC: So what is it about Lower Proctor?

JEN: It's the tables. They come up to your chin. And it's the way people put their coats on the chairs before they get in line. The other day I was in line and the guy in front of me said, "What are these stupid people in such a hurry for? I didn't get into college by putting my coat on a chair."

ERIC: I think it's a microcosm. That's how Chris O'Brien and I think of it. A little microcosm.

JEN: But what about the snow? It's snowing again.

ERIC: Never mind that. What about relationships?

JEN: Oh, jeez. We gotta get into this right away?

ERIC: Or--we could delay the inevitable. Everyone at some time or another gets around to relationships.

JEN: Yeah?

ERIC: Or would you prefer to talk about the snow?

JEN: When I was walking over here I felt like it should be Christmas. It's as if time doesn't make any sense. Which it doesn't Things just happen over and over again, but with different people.

ERIC: Is this snow or relationships?

JEN: It's snow falling at the wrong time. And the paths are all slippery.

ERIC: Great metaphors, Jen. You know what bothers me?

JEN: Hmm?

ERIC: The ribbons in the printers in the Monroe computer room never have any ink in them. I always have to go to Sunderland.

JEN: Is this supposed to have some sort of meaning? I don't use computers.

ERIC: Meaning. Now there's something we can focus on.

JEN: It's hard to focus on something when it's everywhere but hidden. . .no,no,no,. . .

ERIC: Go on.

JEN: It's like everything matters, but. . .

ERIC: I'm lost.

JEN: Well, why don't you clarify it for me, Eric?

ERIC: Meaning. Snow has meaning for you. Computers have meaning for me. So why can't relationships have any meaning?

JEN: Well are you automatically assuming they don't?

ERIC: No. For some people they do. But too many seem obsessed with meaningless experiences.

JEN: Are you talking abut sex? 'Cause that has meaning. It's good for your self-esteem and your ego. It's healthy.

Snow has meaning for you. Computers have meaning for me. So why can't relationships have any meaning

ERIC: Yes, if it's part of a relationship.

JEN: But then it means something else. It doesn't mean, well, it's less of a solitary thing. . .

ERIC: Well don't you prefer that? Don't--shouldn't--we all prefer that?

JEN: I would like it if we all preferred that. But I can't decide what other people think. But I feel sorry for them.

ERIC: Is it still snowing?

JEN: I think so. They got six inches on Long Island.

ERIC: No, no. . .for you, I mean.

JEN: How do you mean?

ERIC: Shall I be blunt?

JEN: Please.

ERIC: In your life. . .is it snowing? Is it clear? Do you worry about relationships a lot?

JEN: I try not to worry about them -- but I don't think that's important, what's going on in my life. I mean, I could do something about that myself. But what about everyone else? What about you?

ERIC: There are more important things to worry about. And you know what I mean.

JEN: Well, go on.

ERIC: We divert ourselves from larger issues by creating havoc in our lives through casual things. Now there's a controversial statement for you.

JEN: Yes, but I have mixed feelings about it.

ERIC: Lower Proctor?

JEN: No. Computers.

ERIC: Oh.

JEN: We get so sick of ourselves -- miring ourselves. It's like when you go to the Gamut Room and eat everything and then wish you could just throw it all up and be empty.

ERIC: Start again, you mean? Tabula Rasa and all that?

JEN: Not exactly. More like an absence of foreign bodies.

ERIC: "Eurofags"?

JEN: No. Eyelashes.

We divert ourselves from larger issues by creating havoc in our lives through casual things

ERIC: Eyelashes? I think we're on different wavelengths.

JEN: Well, we are.

ERIC: But is Cates Baldridge?

JEN: Cates operates on several different wavelengths at one time.

ERIC: How about his eyelashes?

JEN: Eric, if some girl left earrings in your room would you give them back to her or would you save 'em and use them as a birthday present for another girl?

ERIC: I guess it would depend on how nice they were. Or whether I was broke at the time. Now here's one for you: if a rooster laid an egg on top of a barn, which side would the egg roll down?

JEN: It would roll down whichever side the car was parked on and it would hit the windshield and splat, but. . .

ERIC: Now Jen, you're not thinking. Think of what is laying the egg.

JEN: Oh. (Laughs.) Is there really a point to this?

ERIC: Well, what's the point of the earring question?

JEN: You're answering a question with a question. That drives me insane. What is Nice?

ERIC: Okay. Fine. I think the tables in Lower Proctor are just fine. But why are there so many people there all of a sudden? Why are you there?

JEN: We all want the same thing. Spaghetti with meat sauce. And congo bars.

ERIC: Don't forget Chicken Tenders.

JEN: I don't like Chicken Tenders.

ERIC: They don't like you very much, either. Maybe you should use better pick-up lines.

JEN: What, like 'on the floor or out the door'? In Lower Proctor?

ERIC: Yeah. I wonder if we can tie Chicken Tenders into relationships?

JEN: Anyway, is this the Grand Finale? Well?

ERIC: It can be.

JEN: Well, we all go to Lower Proctor to get food and sometimes if they're out of Corn Bran we get upset, but there's always something else.

ERIC: You have nice eyes.

JEN: I never know what to say when people say that. You have lumpy ears.

ERIC: Oh. Thank you.

JEN: Well. I was hoping you could tell me what computers have to do with relationships.

ERIC: Jen, I am not a clairvoyant. What kind of ridiculous question is that anyway?

JEN: I think we're both trying to avoid saying anything about the 'R' word.

ERIC: Well, we're not supposed to make these too personal. We can only talk on general terms.

JEN: So? What in general is going on?

ERIC: How should I know?

Alumni to climb Everest

By Thomas Louderback

Mount Everest, that ethereal vision of ice, snow, and rock rising 29,028 feet, is the highest mountain on Earth. On July 29, two Middlebury graduates will join the Wyoming Centennial Everest Expedition in an attempt to climb the northeast face of Everest. Dan Pryor and Jim Robinson, both from the class of '84, will be part of this historic expedition.

Everest is ascendable twice during the year, in the spring and the fall. The winter is too cold and windy to attempt an ascent, and the summer months are the monsoon season in Nepal, bringing huge amounts of snow to the mountain.

Springtime is the best time to attempt the summit because the winter winds will have blown a fair amount of snow off of the mountain. Autumn is clear but cold and short, with snow already on the mountain and winter approaching.

The Wyoming expedition got permission from the People's Republic of China to attempt the ascent in the fall.

The expedition will leave from San Francisco on July 29, and arrive in Lhasa, in Tibet, on the 6th of August. They will travel overland 800 miles by truck, with all they will need, to a base camp by August 13, which is 17,060 feet from sea level.

They will make their first attempt to put two climbers, a man and a woman, on the summit on September 23. Winter winds begin to kick in by October, so their third and last attempt, if necessary, is scheduled by September 27. Whether they succeed or not, they will leave the mountain after that last attempt.

This expedition is a unique and historic one for the American team, which has chosen the slogan "Cowboys on Everest."

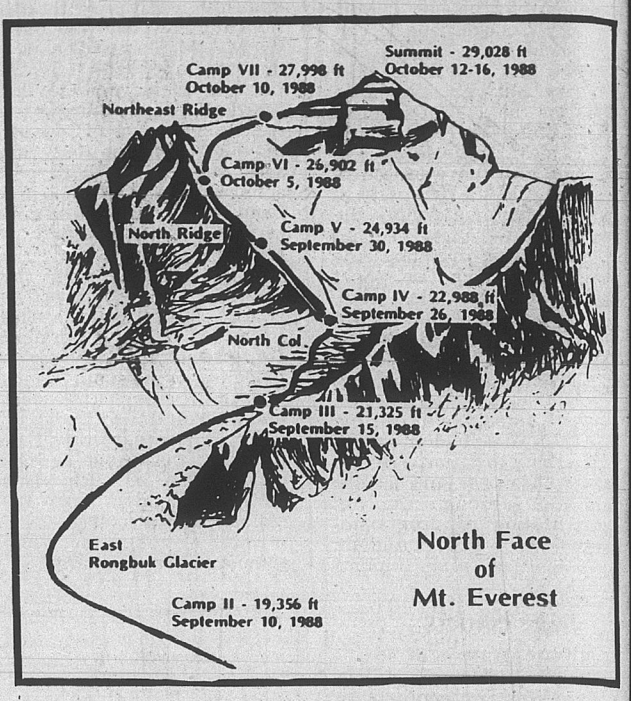
Their route is the same one George Mallory and 22 year old Andrew Irvine took in 1924. Some believe this '24 expedition was the first to reach the summit— yet nobody knows because they are still up there. The first documented success was in May 1953.

The expedition will include a large cross-section of men and women. In addition, the Cowboys on Everest are bringing an artist up to paint the Himalayan beauty and bring it back for the American people. Everest exists as one of the most beautiful and inspiring landscapes, yet few have been able to paint it with its rich Tibetan culture.

A number of scientists are joining the expedition to study theories of continental drift and the creation of mountains. Everest is one of the best places to study these theories.

If successful, this will be the first American expedition to climb the northwest route. More significantly, the Wyoming expedition will be the first to put a woman on the summit of Everest.

The cowboys have loftier goals than just to reach to summit. The Skinner Brothers Wilderness Camps, who are organizing most of the expedition, will bring along Wyoming high school students, at least to the 21,000 foot level. They are judging applicants on GPA's, SAT scores, and essays. Their philosophy is to take a promising student and give him a rich experience. In turn, that student will go on to be a valuable asset to society, in part because of his experience. This idea is an important part of the expedition; even if all else fails, if they do not reach the summit, or if a woman does not reach the summit, the expedition will be a success by giving those students a priceless experience.



The expedition is environmentally conscious; they recognize that such an ecology as that of Everest is fragile. Things grow extremely slowly in an oxygen-poor, cold environment. If a plant is killed by a careless boot or ice axe, it may not grow back for twenty years. Also, they expect to get as many remnants of the expedition as possible off the mountain once they complete their journey. Every oxygen bottle and trash bag they can possibly recover will leave the mountain with the Cowboys in October.

Of critical importance is the need to keep the route open to other climbers; both Pakistan and India have closed many mountains to climbers because of past destruction of the fragile ecology. China has just recently opened itself to foreign expeditions, and the Wyoming Centennial Everest Expedition does not want to see it close it doors again.

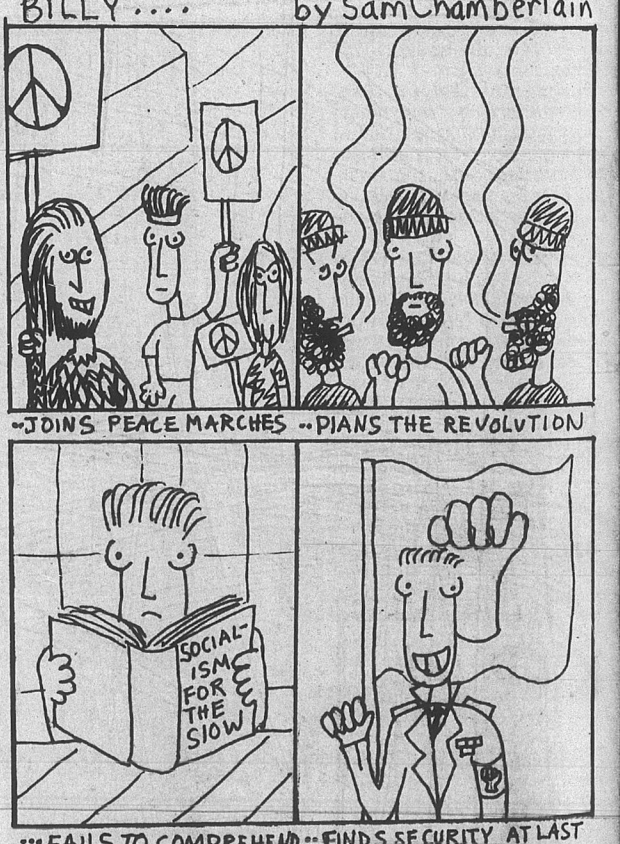
The Cowboys on Everest expedition may seem excessively dangerous to some, but as George Mallory said in his 1921 assault of Everest, "If you cannot understand that there is something in man which responds to the challenge of this mountain and goes to meet it, that the struggle is the struggle of life itself, upward and forever upward, then you won't see why we go. . .What we get from this adventure is just sheer joy. . .That is what life means and what life is for."

Dan Pryor will be on campus April 21 to give a talk about the expedition.

Student Comics

Step'n'Fetchin' *by Geoff Kelly*

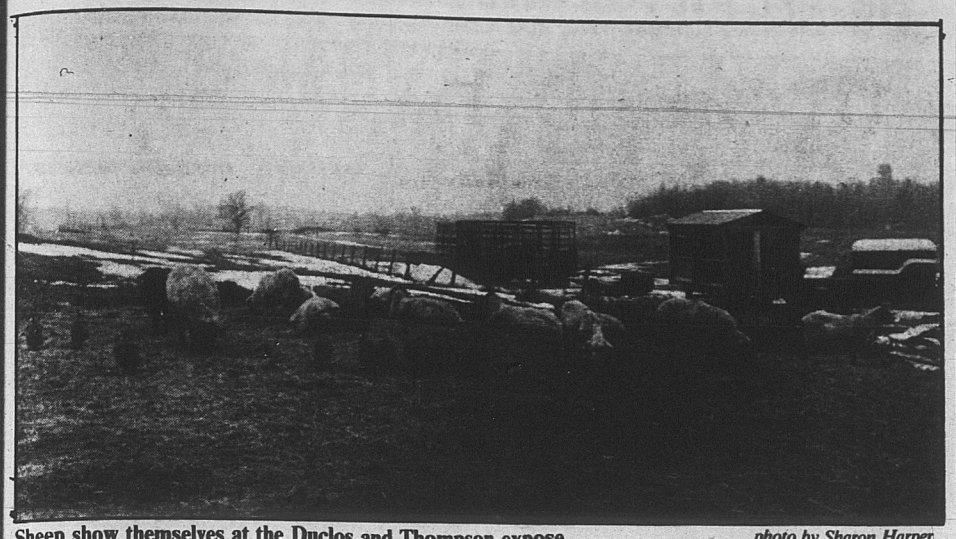
BILLY.... by Sam Chamberlain


...JOINS PEACE MARCHES
...PLANS THE REVOLUTION
SOCIAL-ISM FOR THE SLOW
...FAILS TO COMPREHEND MARXIST THEORY
...FINDS SECURITY AT LAST IN THE RIGHT TO MIGHT PARTY

Bedhead *by Eche*

I WISH I COULD FIGURE OUT THIS DAMN MATH PROBLEM!
A-HA!
DO THAT AGAIN!
DO WHAT AGAIN?
OH NEVER MIND. FOR A SECOND THERE I THOUGHT I SAW A LIGHT BULB ABOVE YOUR HEAD AND LINES AROUND YOUR HAND!
WOW... CAN I HAVE SOME?
ECHEGOYEN

A Vermont open barn sheep show



Sheep show themselves at the Duclos and Thompson expose

photo by Sharon Harper

By Matt Stewart

"Fifth Annual Open Barn" read the flyer advertising the sheep show at the Duclos and Thomson sheep farm. The featured attraction? "350 sheep and over 400 new lambs to see."

On Sunday I found myself (and a few friends, dragged against their will) on an average, everyday, gorgeous Vermont farm. Inside the barn were well over a hundred people, simply watching the sheep. There were refreshements— and over 700 sheep in one large barn.

One of the owners of the farm, Tom Duclos, explained that he and Mrs. Thompson purchased the farm about five years ago. Before that time, the farm was owned by the University of Vermont, and was operated in much the same way as the Morgan Horse Farm; visitors were always welcome. Evidently, during the first year of their ownership, Duclos and Thompson found people showing up regularly just to look around.

This happened so often that it began to interfere with their business— so, Mr. Duclos said, "we decided that we'd have one day when everyone would come."

Inside the barn were well over a hundred people simply watching the sheep

About a month ago was the height of the "lamb season," when most of the farm's lambs are born. Within a few weeks, all of them will go to market; thus this time of year is the perfect time to tour their farm.

The first year a one-line ad in the paper brought over 300 people to the farm. Since then the event has grown significantly; last year over two thousand people came to the open barn.

I was amazed by the number of people that were there, and by the fact that they were all truly enjoying themselves. We wandered around, and realized that we hadn't brought a flash for the camera, so we couldn't take any pictures. Suddenly we found ourselves returning to campus to get the flash, because we *had* to take some pictures. "Sheep moments" such as dumb, blank stares (from the sheep) and lambs standing on adult sheeps' backs (just a habit, I guess) needed to be recorded on film.

While we honestly expected the "Sheep Farm Open Barn" to be rather bizarre, we honestly had a great time. See you there next year.

Learning from teaching

Students teach in local classrooms

By Elizabeth Wilcox

"I get alot of satisfaction out of watching the students do well" says student teacher Mike Dubzinski '88.

Mike Dubzinski along with many other Middlebury College students works full time as a student teacher, teaching in the elementary or secondary schools in Middlebury to fulfill the final requirement for the Teacher's Education Concentration.

Students who complete this specialized concentration will be qualified to teach in the state of Vermont and various other states across the nation. Though some states require standardized tests and a reading and writing exam for full certification, Vermont does not.

Middlebury College gives full credit for a semester of teaching. The program is quite rigorous; the students work as teachers from 8:00 until 4:00 at the elementary school, junior high, or high school, then have to prepare for class in the evenings while taking a seminar course. "I'm doing more work than I've ever done in a semester," says Cathy Dewey '88, a sociology major who is teaching at the Mary Hogan Elementary School.

Each of the student teachers works in close association with a "cooperating teacher." Mike Dubzinski's cooperating teacher, George Kulhowvick has participated in the student teacher program for the last seventeen years. "I enjoy teaching teachers how to teach," he says.

In the junior high school program, the student teachers begin by teaching one course, working up to five courses by the end of the semester. By next week, Dubinski will be teaching for five periods, tutoring a student for one period, and joining other faculty in a team meeting for sixth period. There are eight periods in a school day.

Dubinski finds the "team meetings" very useful, for it is during this period that the teachers develop the curriculum, discuss their students, meet with parents, and work on specific projects. Presently, the junior high is involved in a project called "Tories and Indians," in which Dubzinski is quite active.

The college student teachers also extend their efforts beyond the classroom. Rebecca Kennedy '88, a teacher at Weybridge Elementary School, coaches the cheerleading squad, and Dubzinski works with the Student Council.

Not all of the student teachers in Middlebury's program necessarily go into teaching as a profession. Timmy Rivers '88, a student teacher during the fall semester who does not wish to teach, says, "I still think its a great program, even if you don't want to go into teaching. It develops your public speaking and management skills." Nor does Rebecca Kennedy wish to go into teaching; she feels that, "it doesn't pay much money." Nevertheless, many of the students, like Dubzinski, do wish to pursue a career in teaching.

According to Kulhowvick, the college has drastically improved its program over the last five years. He attributes this improvement to Richard Dollase, the director of Teacher Education and head of the secondary school program, and Betsy Thurber, who is in charge of the Elementary School Program.

Dulhowvick claims that the college students have always been well prepared in Teacher's Ed subject matter, but not until the last five years have they been well trained in methodology. "The students are coming to us now better prepared," says Kulhowvick.

Before they become student teachers, Midd students must have taken at minimum a foundations course and a methodology course, then get their applications approved by a student teachers' program committee. The two courses involve five to six hours of teaching and observation per week.

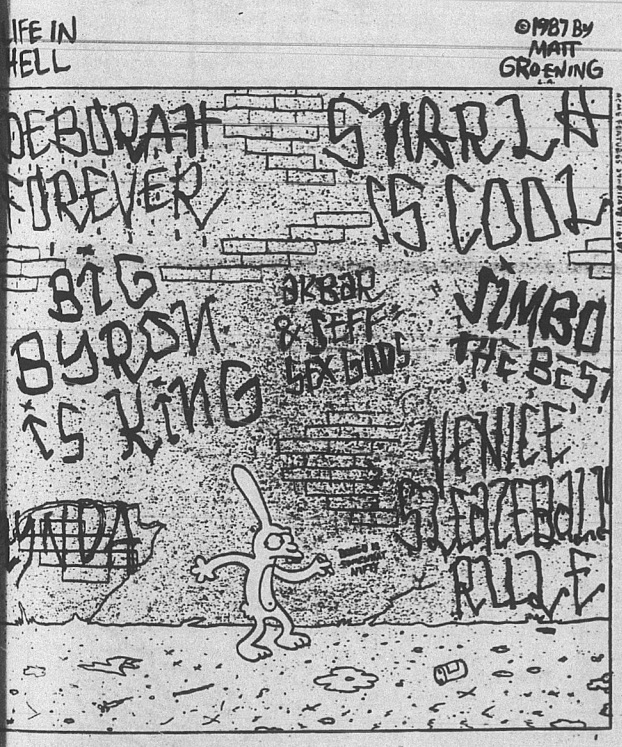
"You go to sleep thinking about it and you wake up thinking about it," says Chris Dayton, a junior high student teacher, "but I find it rewarding and fun."

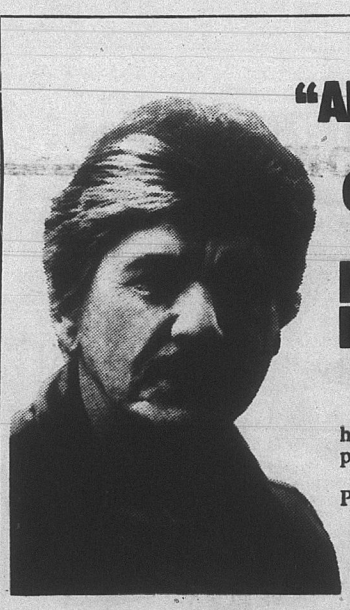
First annual triathlon

Middlebury's first annual triathalon is scheduled for Sunday, March 20 at 11:00 a.m. It will be located at the Middlebury College Snow Bowl. All levels of participants are welcome.

Proceeds will go towards scholarships for needy high school students. Fees for entering are $15.00 for individuals, $30.00 for teams.

Brochures and registration forms are available at the Student Activities Desk in Lower Proctor.





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TELE ELATE PERE
OZARK LYE STRET
PERIODS RAMESES
TRE PER
ENTRANT ATACAMA
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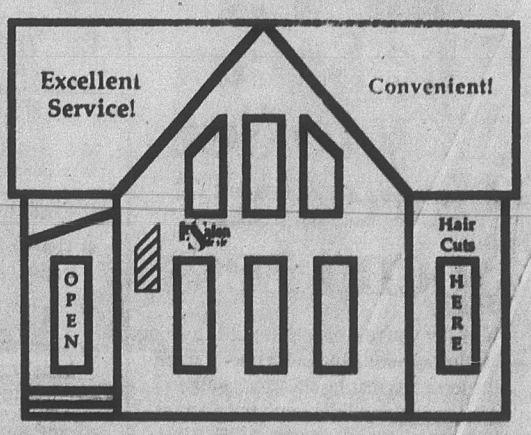

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Helen's Helpful Hints

By Helen Davidson

Send questions or comments to Box 4172.

MIDNIGHT MUNCHIES

What to do when the Grand Union ("OPEN 24 HOURS") CLOSES on Saturday night?!

Unfortunately, between 2:30 a.m. and 4:30 a.m. on Saturday and Sunday nights (Sunday and Monday mornings) there is no open food store in Middlebury's vicinity. My only hint is to be aware of this fact and to get your food at one of the places listed below during their working hours.

1. HALFWAY-HOUSE RESTAURANT:(a truck stop diner) is open non-stop, 24 hours a day, from 4:30a.m. Monday- 8:30p.m. Friday; Saturday and Sunday from 4:30a.m.- 8:30p.m. Take 125 west until it ends and turn left onto 22A south. The restaurant is 3.8 miles down 22A on the right.

2. DAY HALL SUB COMPANY: Free delivery by Rico (ext.7778) and Spike(ext.6739)! Call on Tuesday, Thursday, Friday, Saturday, and Sunday nights between 8p.m. and 12p.m. for a $2 roast beef, turkey or veggie sub delivred to your door.

3. THE UNDERGRADUATE: 8:30p.m.-2:30a.m.

4. CREST ROOM: 7a.m.-10:30p.m.

5. EMILIO'S: 10:30a.m.-12a.m. Monday-Saturday, Sunday 4p.m.-12a.m. Delivery after 10p.m. (388-7290)

6. LYON'S PLACE: 7a.m.-11p.m. seven days a week. No delivery.

7. PIZZA CELLAR: 5p.m.-11:45p.m. Sunday-Thursday; 4:30p.m.-11:45p.m. Friday and Saturday. Free delivery within two miles.(388-6774)

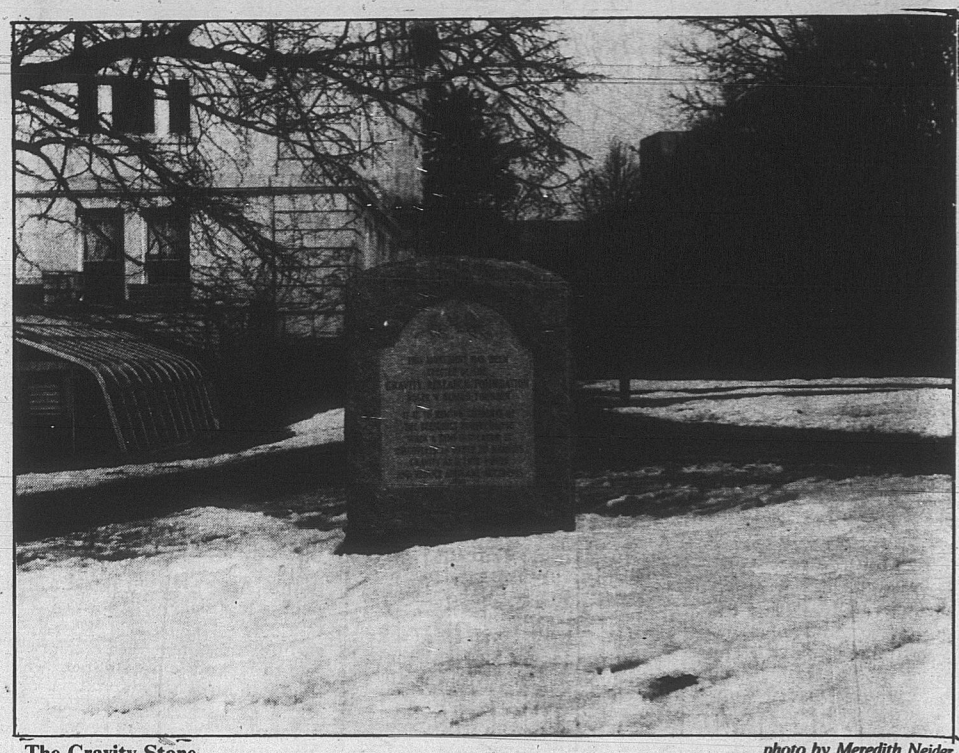
8. ZACHARY'S PIZZA HOUSE: 11a.m.-12a.m. seven days a week. Free delivery after 8:30p.m. (388-3164). They have pizza, spaghetti, salads, hot oven grinders, and beverages.

9. GRAND UNION("OPEN 24 HOURS"): Open non-stop 7a.m. Monday- 11p.m. Saturday; Sunday 8a.m.-9p.m.

10. A&P ("OPEN 24 HOURS!"): Non-stop 7a.m. Monday- 10p.m. Saturday; Sunday 9a.m.-6p.m.

If a store does not deliver, M&M TAXI will pick up and deliver food for $3.00 — (388-2400, 388-2226)

Harnassing gravity: The gravity stone explained



The Gravity Stone photo by Meredith Neider

By Dorothea Herrey

Have you ever noticed the large, granite, gravestone-like structure that stands between the Warner Greenhouse and Old Chapel Road? Hundreds of students pass by it every day on their way to classes, but few know why it actually exists.

Known in the physics department as the "gravity stone," the marker was donated by the Gravity Research Foundation in 1960 to stimulate student interest in gravity— or more specifically, "to remind students of the blessings forthcoming when a semi-insulator is discovered in order to harness gravity as a free power and reduce airplane accidents," as the inscription upon it reads.

The Gravity Research Foundation was founded and endowed by Roger W. Babson, whose Charitable Trust presented the College with an accumulating fund the same year. Meant for use in scientific research, the 415 shares of stock have been continually reinvested by the College, and will be until 1990 when the money will be made available for scientific investigation of equipment. The fund was a separate gift from the marker.

Babson was a wealthy, New England statistician and economist, best known for his prediction of the 1929 stock market crash two months before it ocurred— a prediction that earned him the title, "the seer of Wellesly Hills." He founded and endowed the Babson Institute in 1927, one of the first real business schools, to train young men for business and finance. Later he founded Webber College in Florida for women interested in a business career.

Somewhat eccentric, Babson was outspoken in politics, and in 1940 was unanimously nominated for the Presidency by the American Prohibition Party.

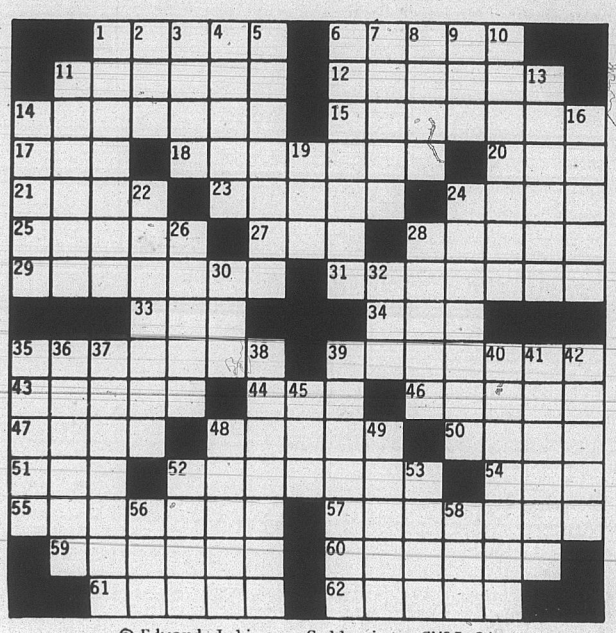
According to Physics Professor Frank Winkler, Babson set up the Gravity Research Foundation in his declining years after becoming deeply interested in the idea of harnessing gravity. "He wanted to raise awareness," said Winkler. "It was sort of an off-the-wall foundation in its early days. It started giving a prize annually for the best original research paper in gravity— the first dozen or so were crackpot papers." After Babson's death, the Foundation came under the direction of a group of able scientists, and became a respectable organization. It still gives prizes to accomplished scientists in the gravity field

Babson's donation to Middlebury was considerable even though he had no formal connection with the College. "The value is not known," Winkler explained; "it's not tremendous, but it's not inconsequential, either. We'll see what it's like in 1990."

The fund and the stone marker were given to Middlebury because the College has long been recognized for its strong science department, and to commemorate the many Middlebury graduates who have won prominent places in the field of science.

So the next time you walk by Warner, take a minute to glance at the gravity stone. It's part of your College's history.

collegiate crossword



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ACROSS

1 Turkic tribesman
6 —— states
11 On one's back
12 South American plains
14 Of the intestine
15 Son of David
17 Understand
18 Passes, as time
20 Prevaricate
21 Prefix for vision
23 Raise one's spirits
24 Mere's mate
25 Arkansas mountains
27 Alkaline solution
28 Danube tributary
29 Dots
31 Egyptian ruler
33 Italian number
34 Part of MPH
35 Participant
39 Chilean desert
43 Comedian Myron ——
44 Mythical bird
46 Remaining fragment
47 Italian coin
48 Kama ——
50 Painter Salvador ——
51 Chemical suffix
52 Ejectors
54 —— school
55 Riot substance (2 wds.)
57 Inheritance seizers
59 —— a cold,...
60 Hard-shelled fruits
61 Contemptuous look
62 "Dallas" character, Miss ——

DOWN

1 Pertaining to a guardian
2 Orangutan
3 Exhaust
4 Like an old woman
5 Remembers
6 Mustard ——
7 Author of "The American Dream"
8 Bridge term
9 Santa ——
10 Loungers
11 Emulate one of the Seven Dwarfs
13 Nighttime party
14 Preclude
16 Athletic contests
19 —— through the nose
22 Former Italian colony
24 Punctured
26 Muslim bible
28 Harm the reputation of
30 —— mother
32 Pertinent
35 Acclaim
36 Sounds
37 Intentions to injure
38 Binding machine
39 Land area
40 Pie ——
41 Certain runners
42 Sour substances
45 Mel of baseball
48 Urbane
49 Tree, in Toledo
52 Frightful giant
53 First king of Israel
56 Vied for office
58 Prefix for pod

Direct from Paris: Spring fashions

By Aniko Nakazawa

It is time to think of your spring wardrobe, and where better to look than Paris? All the big designers are presenting their new spring lines which show traces of the winter styles. During the cold months the fashion was quite conservative and elegant. Black stockings, low high heels, tight miniskirts, and fitted jackets and sweaters flattered the feminine figure.

Spring offers similar styles—short skirts (either tight or very full), fitted shirts and jackets. Low heels and flats are fashionable for the busy lady who needs to walk a lot. Accessories, including thick belts, bracelets, and hoop earings, add to the outfits.

The collections of two major designers, Givenchy and Chanel, epitomize this season's offerings. Givenchy emphasizes spring by using flower-patterned material and freely flowing designs that allow easy mobility. Daytime dresses generally reveal the style of snuggly-fitted jackets or widely flaring shawl collars.

For evening wear, Givenchy has designed magnificent floor-length strapless dresses with colorful silk petals decorating the entire gown. The special Givenchy touch this season is the high heel T-strap sandal. It adds delicacy to both day and evening clothes.

Chanel's theme is "Youth." In order to greet the season of life and youth, Chanel has chosen to emphasize the young spirit and energy. Full, short skirts with tight waists accentuate the youthful body and vitality. Lace tops add delicacy and femininity as well as elegance to any outfit. For decoration, Chanel uses the classic gold button which outlines the extremities, cuffs and waist.

The evening-wear is divided into two groups: knee length shirt dresses highlighted with silver and gold specks, and longer dresses of black lace with a silk veil shadowing the deep neck line.

After speaking with Joseph Valentin, photographer for *Elle* magazine, I realized that fashion is no longer as trendy as in the past. *Elle* tries to show its readers how to put together outfits rather than create new styles.

Mr. Valentin asserts that short skirts and fitted jackets are fashionable and that pastels and plaid are also stylish materials. However, he admits that "style is not as important anymore; it is much more diverse." Every woman can find what suits her and still be fashionable.

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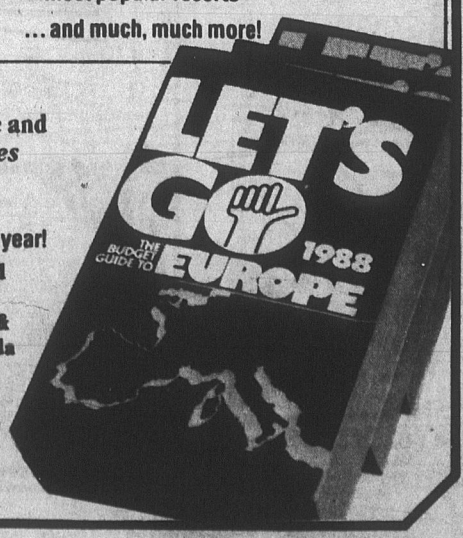

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TUESDAY
Tuesday Night Blues.....5-6
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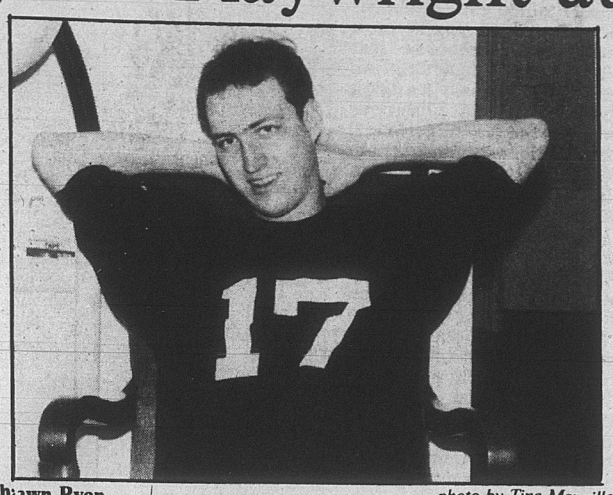
ARTS

CENTER STAGE

Shawn Ryan: Playwright at Large

By Meredith Baker

One of the great aspects of Middlebury's Theater Department is the abundance of opportunities it offers for students to explore exactly what it is about the theater that interests them most, whether it be directing, acting, stage management, or as in a few cases, playwriting. One of the most talented of these playwrites is Shawn Ryan, a senior joint Economics/Theater major from Rockford, Illinois. Shawn's first play was produced at the Hepburn Zoo in the spring of his sophomore year, his second play was recently seen in the same place over Carnival Weekend, and his third will preview later this Spring.



Shawn Ryan *photo by Tina Manville*

Meredith Baker: How did you become interested in theater initially?

Shawn Ryan: I did a lot of theater back home in high school so it wasn't something I just became interested in in college. I was interested in it when I came here. I was mostly in plays in my high school, and I acted in a professional theater in Rockford, in one play, during my Sophomore year in high school. My younger brother does some acting too, and my mother teaches acting at a performing arts school in Rockford, but it wasn't something my parents forced on me, they just supported my interest when I showed it. None of them write, I just started writing for the theater when I decided to take the playwriting class that was offered here at Middlebury.

MB: So you started out with a focus on acting.

SR: Yeah, but I have found that I'm better at playwriting. I'd love to be a great actor, but I'm not, I'm an OK actor. There are some people here at Middlebury who are very talented in that area, and are interested in doing that after graduation, and I'm sure will do well, but I've just realized that my strengths lie more in the writing aspect of theater.

MB: How do you get started when you're writing a play?

SR: I usually start with a character, although I know a lot of people start with a certain plot in mind and then they sit down and adhere to that plot exactly, and that's one of the knocks I got about *The Gamesmen* from some teachers in the theater department. They didn't have problems with what was going on, but the plot wasn't like a straight line, a typical "by the books" plot, and the reason is because I just sit down and write. Based on the character, I come up with situations, so I just keep writing and making revisions.

MB: How much of what we see is a result of the revision process?

SR: Well, that's a lot of it. When I was in the playwriting class with Doug Anderson, I wrote *Word Play*, and then I found out it had been picked for production in the Spring and that Daphne Gil ('87) was going to direct it, so I went back to work on it--I liked it but I wanted to make it really good. When it came time for auditions, I handed the script to Daphne and said, "Oh, by the way, I wrote eleven new pages." After that, it really didn't change much during rehearsal. With *The Gamesmen*, I found that the director would sometimes do something that benefitted the play without actually changing it, and so I'd add it in.

MB: How has your work been received?

SR: Mostly reactions have come from people within the theater department; some praise, some constructive criticism. *The Gamesmen* was entered in the Theater Festival Competition, the ACT's I think it's called, and the two judges that came both liked it, so there's a chance that it might get selected to go to the Theater Festival next year in Providence, Rhode Island. One thing is that they like to get new plays, but I like to be cautiously optimistic about its chances. I met with the judges after they saw the play, and the reactions were favorable, not just in terms of my play, but also in terms of the acting, directing, and the set. Being a new play it stands a good chance, but it really just depends on the competition.

MB: What do you plan to do after graduation?

I actually think that the most exciting theater going on right now is on the regional level

SR: That's a good question. I have no idea. If someone who reads this wants to hire me. . .I guess I'll try to work somewhere for a couple of years and then go to school for playwriting. I'm willing to do almost anything just to get the sort of. . ."experience of life," but I'd prefer to do something like advertising, or making commercials or doing anything where I can still be involved in the theater. Maybe working on the management side of a theater somewhere.

MB: Then you think you'll end up in New York?

SR: I have an aversion to New York. I'm from the Midwest and I happen to think that basically the only type of theater that ends up on Broadway anymore is stuff like "Cats," or "Les Miserables;" the big mega-musicals, just because it's so costly to produce things there now. I actually think that the most exciting theater going on right now is on the regional level, at theaters like Louisville, Chicago, Boston, where the theater tends to be more fresh and daring. I sort of consider myself a spokesman for the Midwest and I tend to show that through my plays, like *The Gamesmen* was set in Chicago, and so I guess I'd maybe like to stay around that area.

MB: If someone else here at Middlebury was interested in doing what you've done with playwriting, how would you advise going about it?

SR: If you want to do something, you can do it, that's what the Zoo is for, and if someone came here and had written something and wanted it produced, my first idea would be just to find someone who wanted to direct and some actors and just do it. There are plenty of people who want to be involved in that sort of thing. Otherwise, I'd say the best thing would be to take the playwriting class.

There are plenty of opportunities here at Middlebury, and playwriting is an aspect of theater which I feel is largely ignored by a lot of people who have the talent. When I first came here, I was basically interested in soccer, and never did much writing of any kind. In fact, my English teacher from high school, when she found out what I'd done, said that that would be one of the last things she would expect me to do, I wrote horrible essays in high school, which is probably why I'm not an English major. But I find it much easier to write dialogue than to write criticism on a romantic poem from the eighteenth century.

Within the theater department here at Middlebury, there is a lot of support, there is almost a sense of teamwork, a lot of help. The opportunity is here if people just want to take advantage of it.

THEATER REVIEW:

Whitton brings Yellow Wallpaper to stage

By Jan Gray

Last Thursday was opening night for the performance of Charlotte Perkins Gilman's **The Yellow Wallpaper**, directed by Lynn Hawley'88, and performed by Louise Whitton '88. in Gifford Lounge. I and maybe 25 other people made up the audience, but we filled practically all of the available seats. The setting, a large bedroom with several windows, was furnished sparsely — one large bed, a chair, and a table.

Whitton, a Theatre, Dance and Film major, did the play for her senior 700 project. She adapted it for stage from the classic short story, **The Yellow Wallpaper** that was first published in *The New England Magazine* in 1891. A one-woman show, the play consisted of a long monologue, sometimes presented as diary entries, over several scenes, which were separated by the dimming of lights. Very few changes were made from the original story; there were only a few deletions and some minor adjustments in point of view.

The story takes place in an upstairs room of an old country mansion, where the narrator, Margaret, is supposed to be recuperating from a "nervous conditon" while her husband, a physician, continues working; on her case as well as those of others. She is encouraged to rest, and is told to avoid activities such as writing that could be too "stimulating." Although Margaret does not personally subscribe to this way of thinking, she is willing to trust her husband's advice.

During her inactive three months' stay in the room she develops a fascination for the yellow paper that covers the walls. From the very first day she is repulsed by it, frustrated by the patterns that follow no rhyme or reason, and disgusted at the putrid color. She tries to persuade her husband to switch rooms, but he dismisses her fancies, calling her a "silly goose" and a "little girl," and encourages her to use her self-control to overcome her nervous fears. Before long, however, she becomes obsessed with trying to figure out the pattern in the wallpaper. Her investigations and discoveries use up most of her waking hours (most of which are at night) and, hence, make up most of the play.

By having the wall most studied be that 'invisible wall' right in front of the audience, Whitton was able to use her facial expressions to convey many of the tensions addressed in that play...

She learns to keep her obsession fairly secret, for she suspects her husband would be alarmed if he knew what she was doing.

It is not long before she begins to detect what the pattern is. The back pattern, she concludes, is a crouching woman. The front pattern, interestingly enough, forms bars. After this discovery, she shifts her attention from trying to figure out the pattern to trying to get the woman out. In the meantime, she begins to confuse the woman (or sometimes women) in the wallpaper with herself.

The play concludes with Margaret locking herself in the room, and after tearing off most of the wallpaper, creeping around the walls of the room in a continuous circle. "I've got out at last," she cries to her husband, "in spite of you. . .and I've pulled off most of the paper, so your can't put me back!" It is clear that Margaret's "nervous condition" has only gotten worse, radically worse, through the so-called rest cure.

The challenge for Whitton was to have Margaret undergo such a gradual, but startling transformation in a short period of time. This she did very well. She was able to subtly shift her character through the several stages of the play, without losing the audience along the way. Her concentration was incredible, growing stronger as the play went on, and the character became more and more wrapped up in the wallpaper. By having the wall most studied be that "invisible wall" right in front of the audience, Whitton was able to use her facial expressions to convey many of the tensions addressed in the play, and thus communicate them directly to the audience. Another resource for such communication, her voice, was as carefully controlled and perhaps even more effective than her facial expressions. She interpreted the written text very well, and literally brought it to life with her practiced inflections. Having read the story several times before seeing the play, I must say that she found, and was able to convey, nuances in the story that I had overlooked.

One more aspect of Whitton's performance, her actual movement around the stage, is somewhat difficult to analyze. Since she was the only performer she had to rely on the absorbing quality of the text, rather than on action, to hold the attention of the audience. Sometimes her movements seemed a little too fast, sometimes a little too nervous, but these might be interpreted as appropriate. While her actions were not the strongest part of the performance, they did not detract much from its power, and were necessary for the play to seem more real. Still, the most memorable portions of the performance were those delivered when the actress was least active.

Whitton, who has been involved in the Theatre Department since sophomore year, chose to perform the story as a play. It has not been performed before, to her knowledge. That it was carried off so well is a testament not only to the power of the story, which quickly became a classic even in Gilman's own time, and has more recently been deemed a classic in feminist literature. It is also a testament to the creativity and talent of Whitton and her collaborators, advisor Cheryl Faraone and director Lynn Hawley. Together they were able to successfully bring to life, on a stage devoid of other distractions, the raw frustration of a woman.

For really that is what the story, and the play, are all about. Early reviewers acclaimed it as a frightening account of a woman's descent into insanity, but any modern reader or viewer can see beyond that limiting perspective. The "bars" pattern that Margaret studies so carefully is a symbolic metaphor for the entrapping paternalistic society that was so established in the nineteenth century, and which continues to be so established even in today's so-called liberated times. One of the lines that reveals this interpretation best is the following: "By daylight she (the woman in the wallpaper) is subdued, quiet. I fancy it is that pattern that keeps her so still. It is so puzzling. It keeps me quiet by the hour." At night, however, Margaret notes that the pattern becomes clearly bars, and the woman shakes these bars and tries to escape.

Thank you, Louise, for bringing up these uncomfortable issues once again, and having the courage to address them up on stage, alone.

Louise Whitton will conclude her work in theater at Midd playing Mindy in Aunt Dan and Lemon, a play to be performed the last weekend in April.

UNKNOWN PLEASURES:

Fun Reading Rock Trivia

By Chris Cahill

Every band deserves their own greatest hits albums that records their best and most popular songs. A little redundant? Sure, but there is something inherently redundant about compilation albums. Not to say that they have no redeeming value, but most often these albums are nothing more than vinyl manufactured to make the record company (and maybe the band) a quick buck. Not entirely true with the double album compilation of the finest of The Damned. *The Light at the End of the Tunnel* (MCA) is half greatest hits album and half genealogical tree, featuring a plethora of songs from the long and turbulent career of this humorous and strange band.

The times were crazy, the music fun and their antics were insane.

One of the first punk bands, the first formation of **The Damned** occurred in 1976. Since then, the musical style has continually changed (and some would say softened a bit) and the band had six other incarnations (or reincarnations.) Throughout the years the band featured the infamous characters Captain Sensible, Dave Vanian and Rat Scabies. The times were crazy, the music fun and their antics were insane.

This compilation consists of 27 tunes which touch on each different style through which the band has progressed. Although the song order of the records is mighty eccentric, there are connections made between their first single *New Rose* in 1976 and their first major hits *Eloise* and *Alone Again Or* from 1987. But not only does this double album feature the music of the life and times of **The Damned** but the four pages of liner notes retell the entire story of this looniest of all bands. Complete line-ups of each of the seven incarnations of **The Damned** are given and also the line-ups of every one of the spin-off bands. Not only is this fun reading, this is a great source of rock trivia.

A great buy on CD (with well over 70 minutes of music), *The Light at the End of the Tunnel* shows the many facets of an often overlooked yet important band. As a remembrance of times past or as a way of introduction to an important band during all of their heydays, *The Light at the End of the Tunnel* gives a rarely attainable, complete overview of the entire career of **The Damned**.

And now, time for the post-Smiths report:

After the demise of **The Smiths** last year, many wondered what would become of these talented guys. Johnny Marr obviously had no problem adapting to the post-**Smiths** syndrome. Before you could bat an eye, the inventive guitarist and music-writer, Mr. Marr was appearing on the new Bryan Ferry album and then was off joining **The Pretenders**. Bas: 1st ·Andy Rouke and drummer Mike Joyce have spoken about forming a new band, but nothing has transpired yet.

Last, but not least (or so he would say) there is Morrisey. Actually, the pressing question in everyone's mind was-what can Morrisey possibly do now? Would Morrisey get lost in his own little self-pretentious world of declared celibacy? Many, including myself, thought that Johnny Marr was the sole influence and creator of **The Smiths'** sound. Well, this week we are proven quite wrong. Sire records has released "Suedehead," the first single from the forthcoming Morrisey album **Viva Hate**.

Apparently Morrisey does not need Johnny Marr to continue making pop tunes. "Suedehead" at first sounds like a new **Smiths** single, but after a while you recognize a distinctive style of Morrisey's own. Crooning away as always, this 12" shows Morrisey's true colors. Stephen Street fills the music writing duties in a style fairly reminiscent of Marr but with less panache. And Morrisey as always fills in the lyrics. The rest of the new line-up includes Street on bass and guitars, Vini Reilly on guitars and drummer Andrew Paresi.

Also we are treated to two non-album cuts on the flip side of the single. Both of the B-sides, the softer acoustic *I Know Very Well How I Got My Name* and *Hairdresser on Fire* seem more full of the Morrisey musical ideal and less comparable to the Smiths. Perhaps they show that Morrisey was definitely trying to push the Smiths toward a poppier sound which may have caused the friction in the band.

I have to reserve final judgement until the arrival of **Viva Hate**, but you have got to give Morrisey this much credit-the guy can come up with the best song titles.

Next Time: What's wrong with Classic Rock Radio?

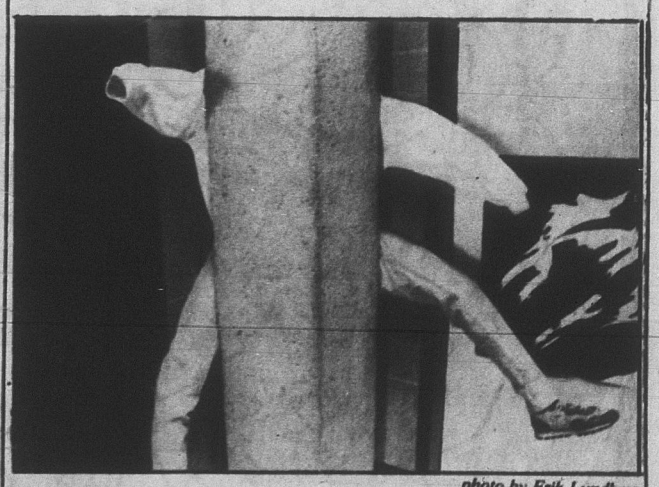


photo by Erik Lundberg

ACCIDENT VICTIM IN JOHNSON. Part of an outrageous student exhibit in, around and throughout the Johnson building of installation works (works interacting with the space around them, such as doorways, corners, stairways and the outdoors.) Go see it! It is an unforgettable experience.

New Age Piano

Winter Consort veteran Paul Sullivan will perform an afternoon of solo piano on Sunday March 20th at 3 p.m. in Middlebury's Congregational Church. The program will feature original music from his latest album "Sketches of Maine".

Mr. Sullivan blends improvisation, classical, jazz, and ethnic music together to create a true New Age Music event. His compositions have been commissioned by Pilobolus Dance Theatre, the Hartford Ballet, Eliot Feld Ballet Company, ABC Television, numerous Off Broadway theatre companies and the 1980 Winter Olympic Committee. He has hosted the-VHi Television show, New Visions and also teaches electronic music at Yale.

Vermont Ensemble Theatre is sponsoring this event as a benefit for the theatre organization.

Tickets are $10 adults and $5 children. For reservations and information call 388-2676.

DANCE REVIEW:

What do you look for in a Dance?

Susanna Green and Caleb Barber

By by Marla Hencken

What do you look for in a dance? Authentic movement...Choreographic intent...movement that no normal person could handle...Caleb and Sue. These were among the many responses last Thursday and Friday in ***An Evening of Danceworks*** by Susanna Green and Caleb Barber. The two did not let their audience down; they displayed these and much more.

Prior to the performance, the audience was asked to respond to the question "What do you look for in a dance?" The answers, written on small pieces of paper, provided the props for this three part duet. The performance opened with Susanna randomly choosing them from a hat. As she read the responses, Caleb energetically improvised, sometimes corresponding to the readings, in other instances defying them. Part two of this creative duet preluded the second part of the performance, but this time Susanna had the floor. Spontaneous humor underlying some of her movements highlighted her own intriguing style. The last part of the duet, "Moving Bodies," ended the concert. Bryan St.John Schofield, Technical Director, and Peter Schmitz, their former dance professor, fittingly participated on Thursday and Friday, respectively. During their reading, Caleb and Susanna demonstrated that although they each may look for different things in a dance, these differences can unite to form a dance of its own.

While their two distinct styles merged in the end, the collection gave the audience a chance to witness each singularly. In the mysterious "Secret," choreographed by Andrea Olsen, Susanna experiences a range of emotion. In an effort to draw this secret inward, she searchingly reaches only to find it moving further from her reach. Her powerful "shush" gesture in the end warns the audience not to tell the secret which similarly eludes them.

Dressed in white, Susanna fused the spiritual and the emotional in the sensitive and personal "Synthesis." Choreographed by Susanna, some of her hand gestures and other movements were influenced by the sacred culture of Nepal, where she had spent a semester. After telling the audience that she has a secret in the first part of the program, she now reveals part of this mystery as she "assimilates into life."

The beautiful "Falling Together" shows a full awareness of the others on stage within Susanna's choreography. The piece opens with Megan Dunbar and Victoria Fischer in harmony with each other. Susanna intrudes upon this complementary duo, and after a period of discord, the three compromise to achieve peaceful coexistence. The surmounting energy culminates in a final unified pose which does not merely end the piece, but suggests continuation of their previous energy.

Counterbalancing Susanna's unique style, Caleb choreographed his works with his own intent. The Middlebury Dance Company enthusiastically performed "Three Experiments" which, as the name implies, consisted of just that. In "Time Zones," each dancer began with a phrase and at each musical pause, passed it down the line to the next person who adapted it to his or her own body. "By the Numbers," featuring Eliza Wilson, Elizabeth Ozimek, and Katherine Longstreth used a variation of the same strategy. They presented the same phrase, but dramatized or changed the pace of it in different spots. As in the first part, the same movement looked different on each individual. Dancing to Skitch Henderson and *The Tonight Show* Orchestra, Eliza Wilson and Elizabeth Ozimek literally shook off succinct, mechanical movements in a light "soft shoe" number, "Getting it Out of Our System."

Precise technical movement was also prevalent in Caleb's "Down 7/8 in the Fast Lane: A Performance Piece for Economic Students." If this is an indication of life after Middlebury, the future sure looks grim! The piece depicts a day in the life of high strung, money conscious, Wall Street groupies. From bidding for stocks in the office to "relaxing" with dog and impatiently coaxing the kids to school at home, the voices in this six person cast added yet another dimension to the definition of dance. As John Bigelow announced the October Crash of 1987, the others sought protection under crash helmets, an amusing finale to this comical spoof.

Authentic movement... choreographic intent... movement that no normal person could handle...

Inspired by a series of twisting thumb movements he saw as a child, Caleb stands in the middle of a lit stage and recreates the phrase in "Influence."

As Caleb narrates, dances, and performs phrases backwards, this busy piece requires three levels of awareness from the audience. They must listen to Caleb, remember what he said a few moments ago, and watch his movements. Caleb's mind is equally enaged. His intentions, as he tells us himself, are to tell a story, dance a dance, and catch up to himself until he is dancing now. And he did.

So, what do you look for in a dance? One skeptic responds, "Prove to me that I am not wasting my time here." In this performance, definitely not.

A Capella Jamboree

By David S. Marshack

Singing groups from the University of North Carolina at Chapel Hill and Hamilton College joined the Mischords and Dissipated Eight in a semi-annual jamboree last Friday night, providing an evening of music ranging from traditional "barber shop" to the Talking Heads. Larry Abbandando, whom many of us remember as a host at this year's Winter Carnival Night Club, emceed the concert with his usual flair.

Our own Mischords opened the show with their rendition of "Uptown Boys," and then really set the tone with a beautiful version of "A Free Man in Paris." They followed with songs like "Jenny's Room," a new take-off on the Bobb's "Johnny's Room," about a young couple searching for a moment together under the watchful eyes of the boy's parents. During the performance, the Mischords introduced two new members of the group: Liz Hopper and Kate Grimes, who came on to solo in "Teenager in Love." After listening to Kate's performance, it was evident why the group had chosen her.

Those who attended Dean Erica Wonnacott's farewell dinner regrettably missed The Hamilton College Buffers, who followed with a performance deemed impressive by those who saw it. With numbers such as "Summertime," and "White Sheet Blues" and a barrage of off-the-wall visual effects, they continued the momentum that the Mischords had set. Hamilton encored with Buffer Doug Last singing a version of "Off My Cloud," which was their own favorite.

The Chapel Hill Loreleis performed such numbers as the Lorelei theme and "May to December," which brought howls from the audience. They also sang a couple of rocking spirituals. With an encore of "Hodja," the women from Chapel Hill revealed their true talents.

The Dissipated Eight both hosted the show and closed it, coming to Mead Chapel after a brief performance at the Wonnacott dinner. Their performance was a fitting conclusion to a night of great talent. Howard Fauntroy was as astounding as always when he opened the set with "The Tracks of My Tears." The sounds from the audience indicated nothing but approval for the performance as the D-8 followed with "Naturally," "My Girl" and "The Working Life."

The D-8 introduced its newest member, Rod Prudencio, a freshman from the band Yukon Time. The list of solos is lengthy: senior Dicky Regal performed "Only You" and "My Girl," and Keith Pennel's "And She Was" brought the set to a great finale. The encore by sophomore Greg Naughton was an inspirational rendition of Stevie Wonder's "Superstition" which almost stole the show.

The final applause registered the approval of a packed house, many of whom left, as I did, discussing the array of great talent they had seen on the stage that evening.

Vermont Happenings

Friday, March 18

-Art Opening--works by Leslie Clements, Johnson Pit

-*Twelve Angry Men* 7 & 9:30, $2 or $1 w/ID, Dana Aud.

-*After Hours* Pop Culture Series Film, 7:30 & 9:30, $2 or $1 w/ID, Twilight Hall

-Spring Rep--"Standing on My Knees", 8 pm, $1, Hepburn Zoo

-Concert Series--Vermont Symphony Orchestra, 8 pm, $6 or $3 w/ID, Memorial Field House

-The Clancy Brothers--Irish Music, 8 pm, $13.75 & $15.75, Flynn Theater, Burlington

-"The Threepenny Opera" 8 pm, $10 & $12.50, Vt. Repertory Theater, Burlington

Saturday, March 19

-*From Russia With Love* 7 & 9:30, $2 or $1 w/ID, Dana Auditorium

-*Brother from Another Planet* 7:30, Twilight Hall

-Folk concert by Susan Keniston, 8 pm, $2 or $1 w/ID, Gifford Lounge

-"Standing on My Knees" (see Friday)

-A Taste of Reggae Fest--featuring Lamb's Bread, Sundog, & High Society, 8 pm, $4, Middlebury Municipal Gym

-"The Threepenny Opera", (see Friday)

Sunday, March 20

-Sunday Chapel Service--guest choir, Metropolitan Baptist Church Gospel Choir, 11 am

-Music performance by students who have been taking lessons this semester, 3 pm, Chateau Grand Salon, free

-Gallery Talk--Woody Jackson '70 will talk about his work, 4:15, Upper Johnson Gallery

-Oriana Singers--English Baroque Music, 4 pm, $4-$8, St. Paul's Church, Burlington

-"The Threepenny Opera", (see Friday)

Tuesday, March 22

-Dramatic reading of "The Normal Heart" with panel discussion, 7 pm, Upper Proctor Lounge

-Slide lecture by Dale Kristemaker--photographer, 4:15, Twilight 101

Wednesday, March 23

-Senior voice recital by mezzo-soprano Laura Ludwig, 8 pm, Mead Chapel

-Jill McConkle will read from her fiction, 4:15 pm, Upper Proctor Lounge

-Preservation Hall Jazz Band, 8 pm, $5-$16.50, Memorial Aud., Burl.

Thursday, March 24

-*Passe Ton Bac D'abord* French film, 7:30 & 9:30, Twilight 101

-Thursdays--Cook SDU

Laura Ludwig

Laura Ludwig '88, mezzo-soprano, will perform her senior voice recital on Wednesday, March 23, at 8 pm in Mead Chapel. The program will feature works by twentieth-century composers, including Poulenc, Villa-Lobos, and Cage. This concert is free and open to the public.

Folk Concert

Folk singer and songwriter Susan Keniston will play this Saturday, March 19, in Gifford Lounge at 8 p.m.

Accompanied by her own guitar arrangements she has a uniquely beautiful voice, clear, elegant, and natural, described by one admirer as "a voice that takes my breath away!"

Poetry in the Afternoon

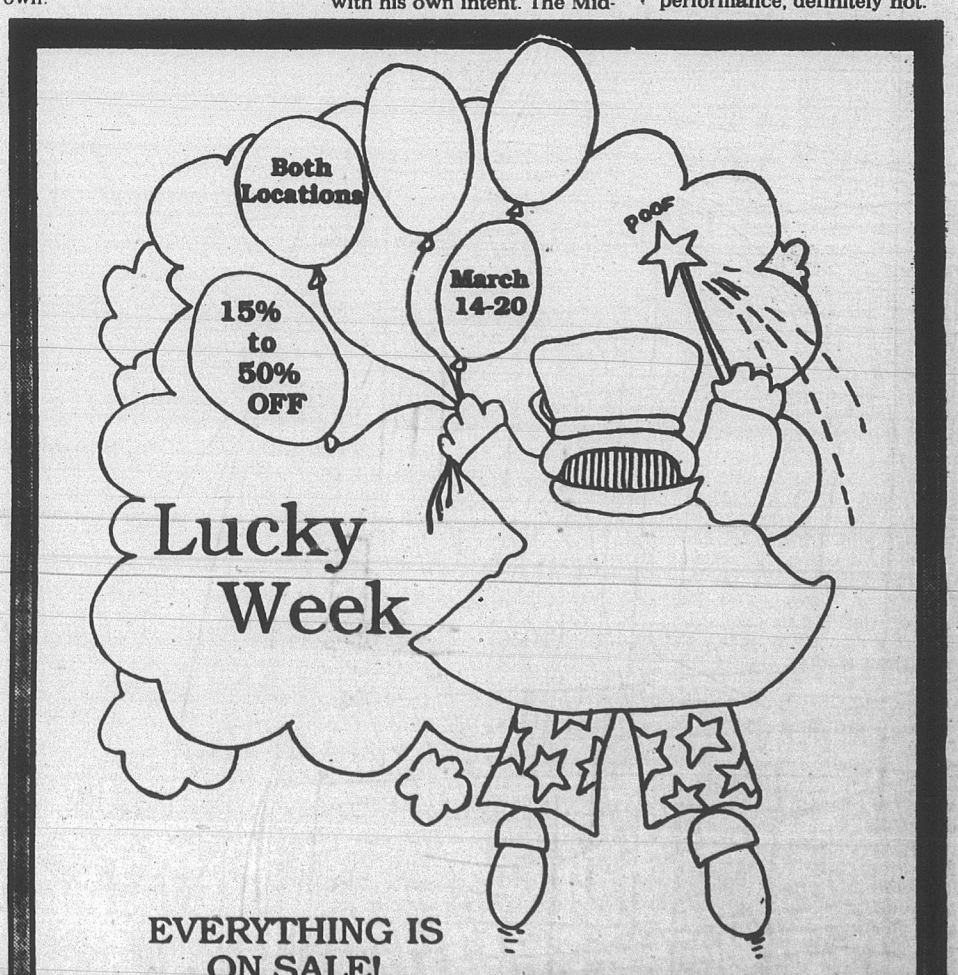
Mayor's Arts Council

An Equinox Afternoon of Poetry, the third annual such event sponsored by the Mayor's Arts Council, will take place on Sunday, March 20 at 1 p.m. in City Hall Auditorium.

Eighteen Vermont poets – including senior citizens and school children — will participate in the program, which will feature a 'coffee house atmosphere' with audience and performers seated at round tables. The poets, including Cora Brooks of Chelsea, Geoff Hewitt of Calais, and T. Alan Broughton of Burlington, will circulate from table to table at given intervals. Refreshments will be served.

Admission is $2.

The event is made possible through the support of the Vermont Council on the Arts and the National Endowment for the Arts.



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BOOK REVIEW:
Updike's 'S' speaks, in part, to critics

By Dwight Garner

In 1983,**Esquire** magazine, in a feature entitled "The Revenge Symposium," offered a handful of contemporary authors the appetizing opportunity to rain "unbridled comments on their worst notices and their least favorite critics." Among the responding authors was John Updike, who applied a discreet spanking to those scribes who've seemed less interested in confronting his novels than maligning their author,"who in some unwitting ideological fashion had given them deep offense."

At 55, Updike has been around long enough to have taken critical flak from nearly every conceivable angle. He has weathered these attacks – on his WASPhood, on his gem-like prose – so successfully, and with such a serene countenance that he has sometimes seemed like America's teflon author. His enraged detractors have more often than not appeared distempered, lilliputian.

Updike's feminist critics, however, have grown increasingly pointed in their appraisals of his canon, and much more difficult to ignore. He stands accused of creating static, homebound female characters, women objectified and narrowly defined by their relations to men.

In **S.**, (Knopf, 17.95), his thirteenth and most recent novel, Updike sets out to right perceived wrongs. Not only is his protagonist a woman, but the narrative itself moves nimbly on so many levels – as if in tribute to Barth or Borges – that the book becomes a kind of acknowledgement of critical receipt. It is a novel that dares to be deconstructed.

Ostensibly, **S.** is the story of Sarah P. Worth, a New England housewife who drops out of patriarchal society, leaving behind husband and daughter on her way to find unfettered happiness and enlightenment on an ashram in Arizona. The narrative is related in epistolary form, in chatty articulate letters and tapes from Sarah to those she has left behind.

To her husband: "Did I not labor for you twenty-two years without wages, serving as concubine, party doll, housekeeper, cook, bodywarmer, masseuse, sympathetic advisor, and walking advertisement – in my clothes and accessories and demeanor and accent and even in my body type and muscle tone – of your status and prosperity?"

To her mother: "[The Arhat] is surrounded by love, he gives off so much love-energy himself. *luff-enerchee* is the way he says it. He even says that I-I, Mother, whom you raised to be such a proper little Bostonian female prick, have this luff-enerchee."

To her daughter: "I wouldn't be a man for anything, they are really numb, relatively, wrapped in a uniform or plate armor even when their clothes are off."

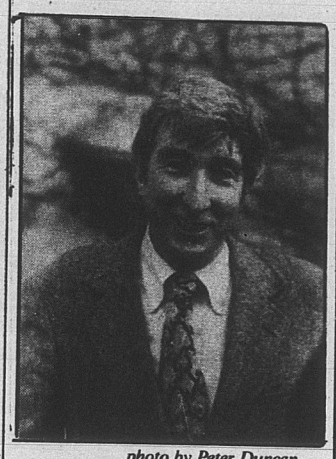

photo by Peter Duncan

John Updike at Middlebury in 1980

And indeed on its most basic level **S.** is a lengthy, lucid meditation on women's roles, religion and "acquisitions that dissolve into demode junk." As such, the novel, its antiquated form juxtaposed against its new age underpinnings, also vibrates with a hugely comic buzz.

Updike's preoccupation with sex remains undiminished here as well, often twisted for comic effect. In contemplating a dissolving lesbian affair Sarah confides that she found it "delicious and comforting but rather, for my Yankee tastes, lacking in fiber."

But poking up, with some intentional clumsiness through the ebb and flow of Sarah's monologues are the disconcerting tips of several craggy subtextual icebergs. The novel is laced, for instance, with references to Nathaniel Hawthorne's **Scarlett Letter**, and it is made plain that Sarah's story is essentially a contemporary spin on Hester Prynne's. **S.** is Hester's 'the seductresses' version of Hawthorne's tale.

Updike also feels compelled to show us that he's at home in the mirrored antechambers of the postmodernists, and smallish "in" jokes and allusions abound. When Sarah's daughter, Pearl, becomes enamored with the deconstructionists at Yale, she receives an only slightly facetious motherly note warning that the family editions of Paradise Lost and the Faerie Queen are "much too expensive. . .to be deconstructed."

Others who haven't always been congenial to Updike's work appear in more personal cameos. New York magazines' Rhoda Koenig and The Atlantic's Phoebe-Lou Adams become "Rhoda Adams and Phoebe Koenig," ashram members discovered "intravaginally smuggling cocaine across the border at Nogales." Commentary editor Norman Podhoretz becomes "Dr. Podhoretz," an incompetent, pricey dentist. Sarah promises to "keep flossing." And the list goes on.

In **S.**, Updike flows hot and cold. While Sarah's authorial voice is wise and often convincing, it remains more Updike's than her own. And why is Updike so intent on throwing his critics whiffle balls? In the end, **S.** feels like a balk.

Concert Series Comes Through

By Kimberly Bennett

The Middlebury College Concert Series has had a stretch of bad luck with illness this winter, starting this past January when the violist of the Ridge String Quartet was unable to perform on their opening night. Then pianist Andreas Bach called to cancel his concert scheduled for last Wednesday, also because of illness. Luckily, Anne-Marie McDermott soon agreed to perform in Bach's place, and concert plans continued. However, on Wednesday afternoon the concert series office received a call from McDermott's manager: McDermott would be unable to perform, as she was in bed with the flu.

Yet, all was not lost. At 8:05 that evening, Panayis Lyras, nationally known pianist and soloist in the Chicago, Philadelphia, and Boston Symphony Orchestras, walked confidently onto the stage and prepared to play. Dressed in a casual suitcoat and tie, his appearance confirmed fears that he was only a last minute replacement. Yet, his talent and energy soon proved him to be as distinguished as his crudentials.

The program opened with the " Sonata in C Major" by Joseph Haydn. Within each of the three movements, the melody began with a theme phrase which was then echoed throughout the movement, either hidden within another melody, played in another key, or shifted to a different register. Although the music was simple, Lyras transformed the piece into a stylistically interesting and beautiful work through changes in dynamic level and dramatic runs over the entire keyboard.

However, Lyras' technique and skill was most clearly displayed in the second piece," Sonata in F Minor" by Ludwig van Beethoven. Beginning with the dark, deep sound typical of Beethoven, the music continued to build in intensity. Suddenly loud and violent, then unexpectedly quiet and calm, the piece developed with excitement and suspense. And always in the background was the familiar opening phrase to Beethoven's Fifth Smphony, as if to remind the audience of the majesty and power behind even a solitary piano.

Unfortunately, as the music climaxed to a single note, held until it became almost inaudible, the pipes below the chapel banged noisily, as they so often do, destroying the quiet, anticipating atmosphere. Even with this disturbance, however, Lyras continued unphased.

A diverse and impressive concert was all the more spectacular because of its spontaneity

Yet, as he bowed to the hearty applause of the audience several minutes later, Lyras' face showed disappointment in his performance despite the obvious approval of the crowd. Soon, his dissatisfactions were revealed: during intermission, Lyras requested that the piano be tuned before he began to play again. Although most of us could never hear such slight discrepancies in intonation, it is to Lyras's credit that he sought to play with such perfection.

The final piece of the program, "Pictures at an Exhibition," by Modest Mussorgsky, was a series of short, descriptive pieces, each portraying a different painting. The piece began with the "Promenade," a gallant, hymn-like melody familiar to many. "Gnomes" followed, with syncopated runs and sudden pauses, as if imitating gnomes frolicking on the keyboard itself.

A return to the "Promenade" created the feeling of strolling from painting to painting while adding a natural transition to the next piece, "The Old Castle." Unlike the previous movements, this melody was eerie and slow; yet a tone of reminiscence permeated the music, as if in remembrance of past days of glory. The final phrase was left unfinished, and the melody was seemingly interrupted by the "Promenade" once again. The piece passed quickly from movement to movement, ending with "Promenade" in slow, determined chords.

With the final note still resounding in the chapel, the audience rose to its feet in admiration and awe. Lyras bowed humbly and left the stage, returning after continued applause to finish the evening with two final encores. Both composed by Scriabin, a Russian composer, the first of these pieces, written for left hand alone, was of a more romantic style, and the second more classical.

In each piece, Panayis Lyras displayed different techniques and musical styles ranging from the simplistic beauty of Haydn to the intricate work of Beethoven to the imaginative descriptions of Mussorgsky. A diverse and impressive program in itself, the concert was all the more spectacular because of its spontaneity. If only more of the college community would realize the opportunities and first-hand experiences offered by the Middlebury Concert Series!

Woody Jackson's Cows

Middlebury College News Services

The work of William R. "Woody" Jackson '70 will be on exhibition in the Christian A. Johnson Memorial Gallery's Upper Gallery through May 1. This is the second in a series of annual alumnus/alumna exhibitions honoring the achievements of talented Middlebury graduates who have distinguished themselves through careers in the arts.

Woody Jackson was born in Newark, N.J. in 1948. In addition to his B.A. from Middlebury College, he received an M.F.A. in painting and printmaking from the Yale School of Art in 1980. Since 1983 he has operated Holy Cow, Inc., which distributes a wide variety of his designs. His work has been exhibited in a number of one-man shows and group shows throughout the country and he is presently represented by three galleries: Randall Beck (Boston), Sande Webster (Philadelphia), and the Frog Hollow Craft Center in Middlebury.

Woody Jackson's black and white cows are synonymous with Vermont. "My paintings are bright, positive statements," says Jackson, "and I think they convey my love for color, cows, landscape and home."

Jackson's work has recently expanded into a number of different media – ceramics, wood, and fabrics. Jackson was at first "horrified" when a friend in the textile trade suggested how wonderful his designs would be on tablecloths and shirts, but today Jackson feels his shirts are an "egalitarian art form. They are fun."

In his last year at Middlebury, Jackson lived off campus in an old Bridport farmhouse which gave him an appreciation of rural life. After graduation he worked for Bridport dairymen and drew and photographed the cows and the landscape. According to Jackson, he was "fortunate to leave college at a time of incredible opportunity for different options and little concern for salary," and consequently was able to share a house with other classmates with similar aspirations.

Middlebury College Professor of Art David Bumbeck let Jackson use the College printmaking facilities and gave him his first show in 1974, appropriately called "Cows." Between 1974 and 1980 Jackson traveled, attended the Yale School of Art, and lived in Brooklyn, New York for three years, where he did a series of paintings of the East River and surrounding areas.

Returning to Vermont, he and his wife bought the house he had shared with his Middlebury friends. They redecorated the house using rooms as canvas or large scale sculpture galleries – cow paintings are on the walls and cow sculptures graze in various rooms.

Asked whether there would always be cows in his future, Jackson replied, "I do not know what my artistic future is but I do know the cow is a stubborn beast and she has been very kind to me. I am sure that my work and life will forever be linked with the Holstein no matter how I stray. There could be worse associations."

Jackson will give two talks on his show, on Thursday, March 17, and on Sunday, March 20. Each talk is at 4:15 p.m. in the Johnson Gallery and will be followed by a reception.

Hours for the Christian A. Johnson Memorial Gallery are 12-5 p.m. daily.

VT symphony

Middlebury College News Services

The Vermont Symphony Orchestra, Effrain Guigui, director, will give a concert on Friday, March 18 at 8 p.m. in the Middlebury College Field House. Highlights of the program are Dvorak's powerful "Te Deum," Op. 103, with Beth Thompson Kaiser, soprano, Gary Moreau, bass, and the Middlebury Community and College Chorus, Emory Fanning, chorus director; the" Piano Concerto in A Minor," Op. 64 by Robert Schumann, with Diana Fanning, soloist; and "Symphony No. 1 in C Minor," Op. 68 by Johannes Brahms.

Tickets for the Friday performance are $6/$3 student or Concert Series ticket. For more information, please call 388-3711, ext.5697.

Jazz Band

The George Bishop Lane Series is proud to present once again the Preservation Hall Jazz Band in concert Wednesday, March 23 at 8:00 p.m. at Memorial Auditorium.

In a return visit, the Preservation Hall Jazz Band brings its free-spirited, enthusiastic brand of New Orleans jazz to Burlington. Preservation Hall jazz is different from traditional jazz as we know it. Unwritten and uncomplicated the music maintains an unmistakable form and foot stomping beat. The musicians play a completely impromptu

(continued on page 16)

CONGRATULATIONS!

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• Sausage • Onions • Black Olives
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Z SPECIAL is a delicious combination of seven toppings: Onions, Green Peppers, Pepperoni, Meatball, Sausage, Mushrooms, and Anchovies.

VEGGIE SPECIAL is our delicious cheese topped with Onions, Green Peppers, Mushrooms, Sliced Tomatoes, and Black Olives.

Salads

Toss Salad	2.00
Cheese Salad	2.55
Chef Salad	2.95

(Choice of: Ham, Turkey, Roast beef or Tuna)

DRESSINGS:

Italian, Lite Italian, Creamy Italian, Blue Cheese, Thousand Island, Green Goddess

Pasta

Spaghetti	2.45
Spaghetti and Meatballs	3.25

Pasta served with Bread and Butter or Garlic Bread

	Small	Large
Garlic Bread	.75	1.50
Garlic Bread with Cheese	1.00	2.00

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Milk .50 Hot Chocolate .50 Tea .50 Coffee .50

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SPORTS

Norway's N.C.A.A.'s?

By Tim O'Shea

Last weekend, the 1988 N.C.A.A. ski Championships concluded here at Middlebury. For four days Middlebury hosted fourteen other Division I schools at both the Rikert Touring Center, and the Snow Bowl. When the competition ended, the University of Utah was top dog with U.V.M. a close second. As hosts, it seems we were a bit too gracious as we finished a distant eighth in the overall standings. But take heart, Middlebury. It's not as bad as it looks.

After flipping through both the official program and the results sheets, it was apparent something was amiss. I read the names of the top ten finishers in the men's cross country and thought I was reading an attendance sheet for a Viking Pillage Fest. Per Jakobsen finished first, followed by Dag Bjornstad, Hans Martin Sjulstad, Esborn Larsson, and Erik Baumann. Now there is a bunch of nice, young American lads out for a ski! The only names in the top ten that resembled anything homespun were Baumann, Justin Wadsworth of Utah, and Bruce Likely from U.V.M.

Likely, thank the lord, hails from New York and even speaks English reasonably well, as does Wadsworth. But Baumann, although sounding New Jersian, is Norwegian. Of the ten finishers, no less than six call Norway home, and one was from Sweden. But wait just a second, I thought these were "National" ski championships. Doesn't that mean those of the nation compete against each other? Apparently not.

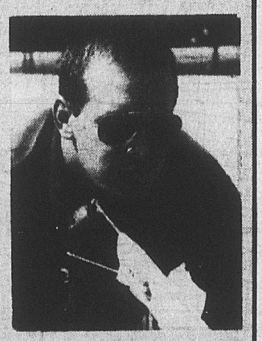
The top ski colleges in the United States do so well, especially in the nordic competition, because they insist on looking to Scandinavia for their skiers. By examining the rosters, it is clear the top schools, save for Dartmouth and Middlebury, demand excellence that does not come in American packages. They refuse to cull the best American skiers from our nation and thus raise the competition to levels where almost all American nordic skiers are excluded from the top spots in the standings. If Middlebury did not have such strong men's and women's alpine teams, I doubt if we would have such a lasting tradition of success in the N.C.A.A.'s. I do not mean to belittle our nordic team. I only suggest that by importing foreign skiers, schools like Utah, Vermont, New Mexico, and Colorado hurt the integrity of the championships. Granted, these schools have more money on hand to woo these Scandinavian ski-gods, and Middlebury does not offer full scholarships to our skiers. There are many stories of what being a top skier at Vermont or Utah is like. Classes are a fallacy, and anyone trying to defend these programs as both athletically as well as academically challenging should have been listening to some of the skiers I overheard struggling with English. Tell me they are really hitting the books hard. It's pretty tough to master a physics textbook if you speak in broken sentences.

It is absurd to call these championships "national" in any way. How can you when such great "Americans" as Tuomo Latva-Kiskola, Kjersti Nilsen, Snorre Krogstad, and Aarno Laukkanen all get to compete?

Why not pump the money spent on attracting these skiers into national programs designed at raising the level of our own skiers first instead of looking overseas? These schools are too preoccupied with a "winning" program; yet, ironically, by pursuing the lopsided programs they insist on doing, they only lose in the process. Middlebury College should be proud of their Floods, Ogdens, Churches, and Macleods. They must attend class as well as ski, and they are what collegiate skiing is all about.

So take heart, Middlebury. We might not have finished in the top five in the N.C.A.A.'s this past weekend, but we finished near the top in the purely American, legitimate standings. And that's the way it should be.

A Different Skins Game



By Christopher Hiland

By the time you read this article, the Chicago Bears will have made a very important decision. Yesterday, Thursday, was the deadline for the Bears to make a counter offer to the Redskins for Bears linebacker Wilber Marshall. The Redskins, winners of the Super Bowl, have offered Marshall a $6 million five-year contract for his services. The contract, by the way, contains a "no trade" clause which would require the Redskins to release Marshall if they wanted to get rid of him. Upon releasing him, they would still have to pay him the outstanding balance of his contract.

So what does this all mean? Well, if Chicago fails to match the 'Skins' offer, it will be the first time in eleven years that a free agent has gone to another team. If the Bears decide to gamble $6 plus million and the "no trade" clause on Marshall, they would be hard pressed to explain this to Otis Wilson and Mike Singeltary. Then again, the compensation from Washington of two first-round draft picks wouldn't be so bad either.

Some people feel that a move to Washington by Marshall would cause a snowball effect in football, turning the nature of free agency into more that of baseball. In other words, free agents would be more mobile, moving among teams and cities more frequently. Dallas personal director Gil Brandt, in an interview with *The New York Times* expressed such concern. He went on the say that this would cause players to play for teams they feel to be "most conducive to their career. Not taking anything away from the Packers but who would play for Green Bay?" After the Cowboys' performance last season, I think Mr. Brandt should watch his words.

I mean, is Marshall really worth that much? He was, essentially, the third linebacker for Chicago's "nickel" defense. I'm bigger than him. He's only 6'1", 225!

But seriously, would this really change the nature of player loyalty in the NFL? Marshall's a free agent. The Skins need a quick linebacker who can blitz. They offer him an outrageous contract and, if the Bears want to keep the not-as-big-as-me guy, they had better come up with some serious wampum and pronto. It's that simple. The Bears are worried about this "no trade" clause. What's to worry? Let him go to the Skins. You already have Singletary, Wilson and good depth on the bench. Who knows, maybe a good draft will show up too. My advice to the Bears is let

(continued on page 13)

Midd Skiers Among Nation's Best

By News Services

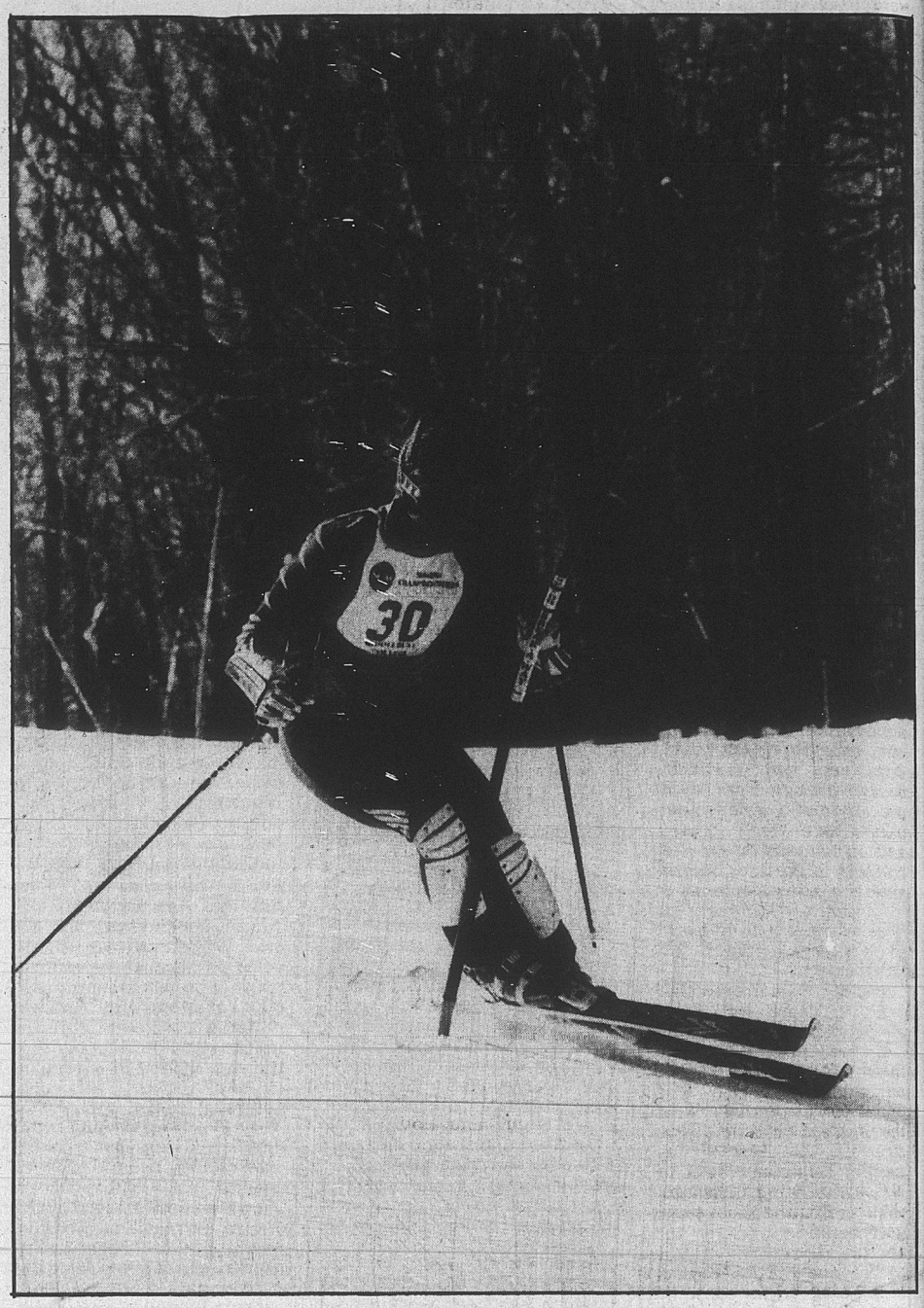
There were some outstanding performances by Middlebury skiers in last week's N.C.A.A. ski championships. Rob Mcleod, Claudia Stern, and Ingrid Punderson all provided top ten finishes for the Panthers. The overall team chamionship was won by Utah, with the University of Vermont finishing a close second. Middlebury finished eighth overall.

The women's alpine team enjoyed a great deal of success in the Giant Slalom. Junior Stern finished second, and senior Punderson was fourth. Also skiing for Middlebury was freshman Heather Flood. The slalom did not go as well, as the Middlebury women did not have a top ten finisher. Nonetheless, the performances of Stern and Punderson were exceptional.

For the men's Alpine team, Rob Mcleod turned in a brilliant performance. Entering the slalom competition, Macleod had a reputation for being one of the nation's finest. He lived up to his prerace billing by finishing in second place. He was only .028 out of first place. John Taylor and Ebbe Altberg also earned spots in the national competition for Middlebury.

The Nordic teams did not fare well in the competition. For the women, Sue Church turned in a gritty performance, and John Ogden skied well for the men, but they were overmatched. The Scandanavian imports of the other colleges proved too talented, and Norwegian names dominated the tops of the standings.

Middlebury's eighth place team finish continued their seemingly endless run of top ten team finishes in the N.C.A.A. ski championships. Though Punderson, Church, and Altberg will be lost to graduation, there is a solid nucleus of returning skiers to lead the Panthers next season.



Middlebury's John Taylor skis towards finish in Friday's slalom event *photo by Tim Battista*

Punderson wraps up Middlebury career

By Rob Johnstone

Perhaps the most consistently successful athletes at Middlebury College have been the women's alpine ski team. Year in and year out the team is not only close to the top of the New England Rankings, it is also among the leaders in the nation. Over the years, the team has recruited and developed some of the finest skiers in the East. One such skier, Ingrid Punderson, capped her collegiate skiing career with a fourth place finish in the giant slalom in last week's N.C.A.A. championships. It was a fitting finish to a great career.

Ingrid was born and raised in Vermont. She has been skiing since the day her mom strapped her into a tiny pair of wooden skis, and sent her down the hill in her backyard. She was two years old. Soon she moved from the backyard to the mountains, and began to ski competitively. As a youngster, she enjoyed great success as a racer. By the time she was to enter high school, she was one of the area's top skiers. She chose to attend the Stratton Mountain School. The school had an excellent reputation for developing the potential of young skiers.

In Punderson's case, the reputation held true, and she was one of the top prospects in the nation by her senior year.

After graduating from Stratton, Ingrid was faced with a tough decision. She could go to college, or she could train full time with the U.S. team. After much deliberation, she decided on college, and Middlebury was her first choice. "Middlebury had a great reputation for skiing," she explained, "and it had been very competitive with U.V.M. every year in the Eastern carnivals." Her decision was not based solely on Middlebury's ski program, though, there were also factors of family and academics to be weighed. "A lot of my decision had to do with the fact that my dad and my sister went here," she said, "and the academic opportunities also had a lot to do with it." She also wanted to play soccer at the collegiate level, a wish that would have been denied at other division I ski programs.

Based on her past results, Ingrid was pretty much assured of gaining a spot on Middlebury's carnival team her freshman year. The transition to collegiate skiing went smoothly, and she was readily accepted by her teammates. She remembers always feeling comfortable as a member of the team; "It wasn't hard. My sister was the captain, and I knew a lot of the other skiers really well. I had gone to high school with two of them."

By the end of her freshman year, she was the number one ranked GS skier on the Middlebury team. She had won two carnival events, and earned a trip to the N.C.A.A.'s in Montana.

Unfortunately, Punderson did not gain the results she was looking for in Montana. She blames only herself. "I guess I didn't really know how much national's meant. I wasn't really aware of their importance. I didn't push myself hard enough, and I didn't get it." The "it" she referred to was All-American status. The top ten finishers in an event are named All-American. She finished eleventh.

Punderson's sophomore season was probably her best. She was consistently the top GS performer in the East. In all but two carnivals she finished first. These top finishes earned her the number one GS ranking in the Eastern college polls. That year the nationals were held at Stowe, and Punderson's familiarity with the mountain combined with her strong results made her one of the favorites to win the GS event.

When the GS was over, Punderson had finished sixth. Now sixth place in the country is not bad. In fact, it's exceptional. But Punderson was not happy with the result. "I was confident going into the race that I could do very well," she explained, "so I was disappointed with the sixth place finish."

Two days later she competed in the slalom event, and again finished sixth. To Punderson, though, a sixth in the slalom was completely different than a sixth in the GS. Because she was not considered a serious threat in the event, it was a great result. The fact that she was not one of the favorites may have helped Ingrid have a successful race. "I had no pressure on me in the slalom," she said, "and I ended up having a really good race." The two sixth place finishes earned her All-American honors, and also established her as one of the skiers to beat in the next year's carnival season.

Her junior year, however, turned out to be a nightmare. For the first time in years she switched boots, and consequently had to change her style of skiing. It was an adjustment that proved more than difficult. It proved impossible. To make matters worse, the change in boots was not her own choosing. The Nordica boot that she had worn for years was no longer a new model. Because they felt there was no advertising value in providing the old model, Nordica refused to give Punderson a new pair. And since her old boots were completely worn out, Ingrid had no choice but to switch brands. The switch forced her to make dramatic adjustments in her skiing.

Her results declined dramatically. She was no longer finishing near the top in carnival events, and she was becoming extremely frustrated with her skiing. As the season's end approached, she decided to call Nordica one last time. She finally convinced them to send a new pair of boots, and they arrived just in time for the last carnival of the season. The change in boots had an immediate impact.

The N.C.A.A.'s were held in Alaska that year, and though she had earned a spot in the competition, Punderson was not expected to do much. Going into the GS, she had a relaxed attitude. "I felt no pressure, because I had not had a good year. I wasn't expected to have great results. My personal goal was to just ski as well as I could." It turns out that Ingrid did ski just about as well as she could. She surprised everyone with a fourth place finish. The outstanding result earned her first team All-American honors.

Punderson's senior year was extremely successful. She attributed her performance to two factors: intra-squad competition, and the new coaching staff. "Claudia (Stern) was always on my butt in training runs. There was great competition between team members," she said, "and team spirit was way up. Everyone was excited about the new coaches." Once the carnivals started, it was apparent that Punderson had returned to the form that brought so much success to her sophomore season. She finished either first or second in GS in every carnival but one.

Last weekend, she carried the momentum of her regular season success right into the N.C.A.A.'s. In front of a huge gathering of Middlebury fans, Punderson skied to a fourth place finish in the GS. For the third year in a row, she was an All-American.

College ski racing is different than any other form of the sport. It is the only form of ski racing where an individual not only skis for personal results, but also for team points. It's the team competition that makes collegiate racing special, and Punderson says it's an aspect of the sport she will never forget. "In college racing you're psyched to help the team, and you're also getting everybody's support.... These are some of the best people I've skied with. You're out there, and you're serious, but it's always fun."

Punderson is not quite ready to put competitive skiing behind her. She plans on joining the U.S. women's pro tour, which means year round training. "I think I'm young enough to make a job out of it for about four years." If her past is any indication, we'll be reading a lot more about Ingrid Punderson in the future.

GRANNY'S PET-PEEVES

By Jeff Granatino

As the mudseason descends upon our little niche in the world, I can think of no month worse than March. I can think back to grade-school and remember, March never had a school holiday. You were in-between sports and you were surrounded by a brown, dreary atmosphere. Pro hockey and basketball seemed to be winding down, with everyone trying to coast into the playoffs and start the "real season". Baseball was involved with the ever-important preseason, where pitchers had to learn how to jog again, and rookies learned the intricacies of the suicide squeeze. I can think of no better time than the present to relieve myself of pet-peeves that have been irking me. This way I can cleanse my soul of any ill-feelings as we enter the regeneration of springtime.

My number one pet-peeve would have to be the antics of Dennis Rodman and Derrick Coleman. They are very talented athletes who play basketball for the Detroit Pistons and Syracuse Orangemen, respectively. Their great natural athleticism aside, these two have about as much class as mud. While Rodman has proved himself in the N.B.A., he still deems it necessary to wave his arms around and antagonize his opponents after every open-court dunk. Does Magic act like a buffoon every time he makes a picture-perfect lookaway pass? Does Larry jump up and down after a three-pointer? And does supreme dunkmaster Michael Jordan make a jerk of himself after one of his flashy stuffs?

The answer to all three is no. These men are professionals, who go about their work in business-like fashion. This is not to say they don't try to pump themselves and their teammates up, they just do not do it in an antagonistic way which serves only to rile their opponents. I expect to see this crap on the playground somewhere, not in the N.B.A.

As for said Coleman, he is another one who feels a dunk is reason enough to bring everyone's attention to himself. If you ever notice, most of Syracuse's fast-break dunks come from strong defense, which Coleman has little or nothing to do with, and they are usually set up by a beautiful pass from the spectacular Sherm Douglass. Once Coleman slams the ball through the hoop, however, forget it. His arms go straight up and forgets that there are four teammates who helped set up the play. I think it would be much more spectacular if Coleman could learn how to hit a shot outside of the paint, and it would be a miracle of immense proportions if he could hit free-throws consistently.

This man has great potential and could go very far in the N.B.A. It was a sham, however, for him to believe he could make it in the N.B.A. this season, after only his sophomore year. He is not fundamentally sound enough on defense, and he is too one dimensional on offense. And if this weekend serves any notice, he will have to work on controlling his emotions. For him to criticize his teammates for not getting the ball to him enough is the epitome of selfishness. Things are just not given to you Derrick. You have to work to get open, and add a little more than a dunk to your repertoire before you start to whine. And remember, this is a team sport, where you work for the common good of the team, not your own numbers.

Another one of my pet-peeves is aimed at the N.B.A. Cheerleaders have no place in the N.B.A.. Call me old-fashioned, but I do not pay $15-$20 to watch the best players in the world, only to be annoyed by some half-naked idiot doing cartwheels, or dancing to tunes from Solid Gold. Don't think I'm just picking on basketball, because I feel the same way about football. If cheerleaders are the only way for a team to attract crowds, then there is something wrong with that crowd. You can go see the Rockettes if you want to see dancers. Teams that use cheerleaders are just creating a carnival atmosphere that takes away from the purity of the sport.

Along these lines, I am also perturbed by arenas that have to provide impetus for the crowd to cheer; ie. playing "We Will Rock You" to motivate the crowd, or putting "Let's hear some noise", on the scoreboard. These people must be great fans if they can't cheer on their own for their teams. They need the aid of some junior-high song to tell them it's time to cheer? Maybe it's a gimmick these teams need to keep their fans in the game, but I think it's pretty foolish.

Switching to baseball, I would like to talk about my final pet-peeve. Hitters who charge pitchers after being hit are babies, pure and simple. The pitcher has just as much right to the inside corner of the plate as the batter. If that batter is not going to move, then fine, brush him back. It has been part of our national pastime for over a century, and if these million dollar brats can't understand it, then they should pack up their bags and go home. Bob Gibson owned the inside corner when he pitched, and that's what made him so effective. If he hit someone, and he did quite often, the batter never charged him, he understood it was part of the game.

Now you get these overpaid prima-donnas who can't take a little chin-music. Do they want the pitcher to serve up a nice meatball down the middle? It's a two way street out there. The pitcher and the hitter are both trying to prolong their careers, and the pitcher will be at a terrible disadvantage if his life is in danger everytime he throws on the inside corner. The umpires have already made the strike zone a moving target, and when you throw in the chance of getting a bat thrown at you, the pitcher's choices are severely limited. It's high time these wimps started playing the game of baseball the way it was supposed to be played. As the age-old saying goes, "If you can't stand the heat, get out of the kitchen."

N.C.A.A. Tourney begins

By Kevin Smith

In a major upset Monday night at Boston Garden, Northeastern knocked off the number one ranked team in the nation, Maine, to capture the Hockey East Championship and the newly named Lou Lamoriello cup. The trophy was named for the former Providence College coach and Hockey East founder. He is presently the Vice-president and general manager of the N.H.L.'s New Jersey Devils.

Maine and Northeastern both came out flying in the first period— end to end action and some great saves by both goalies highlighted play. Northeastern struck first, getting a goal from Rico Rossi on a pretty feed from Harry Mews after a scramble in front of the Maine net. They would up it to 2-0 later in the period on a Joe MacInnis blast. The second period belonged to Maine, however, as they beat all-world Northeastern goalie Bruce Racine three times in a ten minute stretch on goals by Mike McHugh, Mario Thyer, and Vince Guidotti.

The third period resembled the first, with good chances for both teams and some vicious body checking. Recently returned Olympian Eric Weihrich of Maine was absolutely buried in his own zone attempting to break out, and the Northeastern fans went bonkers. McInnis' second of the night knotted the score at three, and with only 3:05 left, last minute lineup addition Marty Raus drilled home what was to be the game winner.

Interestingly, Raus was informed he would play only an hour before the game when star Claude Lodin was unable to overcome the flu. Goalies Racine of N.U. and Scott King of Maine both played superb games. It was a shame one had to lose.

In a suprise selection, our neighboring Catamounts of U.V.M. received a bid to the twelve team N.C.A.A. tournament, and will play tonight and tomorrow night out at Bowling Green University. The seeds look like this in the East: 1. Maine 2. St. Lawrence 3. Northeastern 4. Harvard 5. Vermont 6. Lowell. In the West, Minnesota is seeded first, followed by Lake Superior St., Wisconsin, Bowling Green, Michigan St., and Merrimack.

Merrimack received an at-large bid, and is the decided underdog because they are an E.C.A.C. division II team that plays a number of games against division I opponents. In the first round Merrimack is at Northeastern; Michigan St. at Harvard; Vermont at Bowling Green; and Lowell travels to Wisconsin. The top two seeds in both divisions received first round byes. All first round games are two-game, total-goals. The semi-finals and finals will be held in the Olympic Arena at Lake Placid from Thursday March 31 through Saturday April 2.

Look' for Maine and Northeastern from the East, and Minnesota and Wisconsin from the West to be in the hockey version of the final four. Prediction: Minnesota will take it all. They've been battling with Maine for the number one ranking almost the whole season, and are very deep.

In division III tournament action, Babson meets Elmira this weekend for the eastern Championship at Elmira, N.Y. Yes, folks, this is the same Babson team that our beloved Panthers knocked off in the Nelson Arena in January.

Ski Hopefuls

By Christopher Volar

In case you haven't noticed, there has been an incredible amount of activity at the Snow Bowl this year. Besides the regular schedule of ski instruction, patrolling, ski team training and the carnival, the N.C.A.A. Skiing Championships were quite the attention getters. There has been another exciting development at the Snow Bowl that has been going on for some time now; the grooming of Vermont's next generation of ski racers.

The Middlebury Ski Club, under the direction of Middlebury College's own Gordi and Karen Eaton, among others, runs a race training program for the youth of the Middlebury area. These kids receive the benefits of regular training, due to the graciousness of the Snow Bowl management, as well as the benefit of working with enthusiastic ex-ski racers from the college community.

The youngest segment of the Middlebury Ski Club are the 5 to 11 year olds, who are optimistically deemed "The Hopefuls". The Hopefuls are strong parallel skiers who are just too young to compete in the United States Ski Association's sanctioned races. They attend a week long Christmas Camp in December, followed by weekend training that runs from January to March. This year Middlebury's Hopefuls competed in three reaces, where they consistently swept a comeptitive field that included both Pico and Okemo Mountain Hopeful teams. The competition is kept light-hearted; and everyone who competes wins a bag of M&M's plus heaps of encouragement and cheers.

Midd Baseball optimistic

By John Spellane

Fletcher field house, even with its new high tech surface, places some limitations on all the spring sports teams that seek refuge within from the mud and slush of the green mountain state. This is especialy evident in regards to the Panther baseball squad which has been working out in Fletcher in one dimension or another since Jan Term ended. Ground balls ease infielders into complacency with truer hops, hitters must pick the ball up in varying backgrounds, and a fly ball is non-existent. All purists of the game will say the same thing; baseball was meant to be played outside.

Although the spring sports schedule tells us that the first baseball game is not until April 9, Middlebury baseball will be outside before you know it. The Panther squad is looking to improve on last year's 10 and 9 record as they once again travel to Cocoa Expo Florida for spring break.

Coach Bob Smith is optimistic about the team's chances for improving on last year's record. The Panthers lose only two starters and boast a handful of experienced players who will serve as the backbone for what looks to be a very competitive club. In addition to the many returnees, this year Coach Smith was faced with the unique dilemma of having thirty-six players try out for the team. "Smitty" cited the difficulty of this as he pained over the cutting of a fair amount of hopefuls. However, he was quick to add; "The competition was much more intense, and as a result, I feel going into the season we are much better prepared than in previous years."

Certainly the key for this year's club will be pitching, and the Panther's boast a formidable staff. Heading up the squad is 1987's ace and this year's co-captain Bruce Wimberly. Co-captain John Theiss, Alberto Alvarez, and Jason Reeder join Wimberly in the starting rotation. Smith reflected; "If the pitching can pick up where they left off last year, we have the capability of defeating any of our opponents." There are also some notable newcomers who coach Smith will be looking for sizable contributions from on the mound, including Jeff Uberagua, Bill Baillargeon, Deric Burgess, and Sean Walsh.

In the outfield, Pete Bryant, Steve Marshall, Miles Moody and Ernie Stone are returning. Newcomer Burgess will also see time as may infielder/outfielder Tim Ostebo. Smith is looking to the power-hitting senior Bryant to lead what should be a potent offensive attack, and adds; "the group as a whole is sound defensively."

The infield is very strong up the middle with senior Tim Rivers at short and junior Jim Hackett at second forming the Panther double-play combination. Rivers and Hackett will be backed up by Mike Bolger and Vic Sulzer. There is a battle for the third base spot between Murray Kohl and Ostebo. The hard-hitting Kohl, returning to the diamond after a year's hiatus because of a shoulder injury, will also see time at first when regular first baseman Theiss is on the mound.

Dave Parrot has earned the starting catching job and will be backed up by Bruce Laferriere. Parrot will play a pivotal role in the Panther's success as he bears the burden of replacing former Panther catcher and co-captain Mark Odom. However, Smith feels that Parrot should be equal to the task.

Coach Smith points out, "Some improvement in pitching, steady catching, and a consistent offensive attack are the keys to success this season." Along with Bryant, Smith is looking for offense from the returning Kohl, the clutch hitting Theiss, Hackett and Rivers. What should also figure prominently in the offensive scheme is the designated hitter position where either Gerry Dineen or Sulzer will be expected to provide some instant offense.

Overall, Smith feels that the larger numbers that came out for the team produced "a better tryout atmosphere, it made us play better earlier, and as far as skill level goes we should be further along than in the past when April ninth rolls around.," The Panthers open with a double-header against Albany State on the ninth, and although there will still be some mud on the ground, it appears they are looking forward to playing exciting, winning baseball.

(continued from page 12)

Wilbur the Pig go to Washington. If they want to spend that much money on him, let them. You'd have a lot harder time explaining his ozone-piercing contract to Mike and Otis than you would cleaning out his locker.

But then again, why would the Bears listen to me? I'm predicting Seton Hall over Murray State in the NCAA finals. Take Seton Hall and give 13. Why 13? Why not?

Also, did you hear that Iran and Iraq are both planning on sending athletes to the Olympics this summer? As if it isn't going to be enough of a circus with the North Korean terror-clowns screwing around, now they're bringing in the whole entourage of fools.

Another interesting tidbit: the Red Sox announced that team players will no longer be allowed to bring their golf clubs with them on road trips. Oh well, I guess they'll have to play baseball. It'll be interesting to see what B-movies the Oil Can doesn't return this year. Early predictions: *Bovine Sex Vixens, Police Academy 5*, anything reviewed by Steve Becker on his externship, and *The Bad News Bears 2*.

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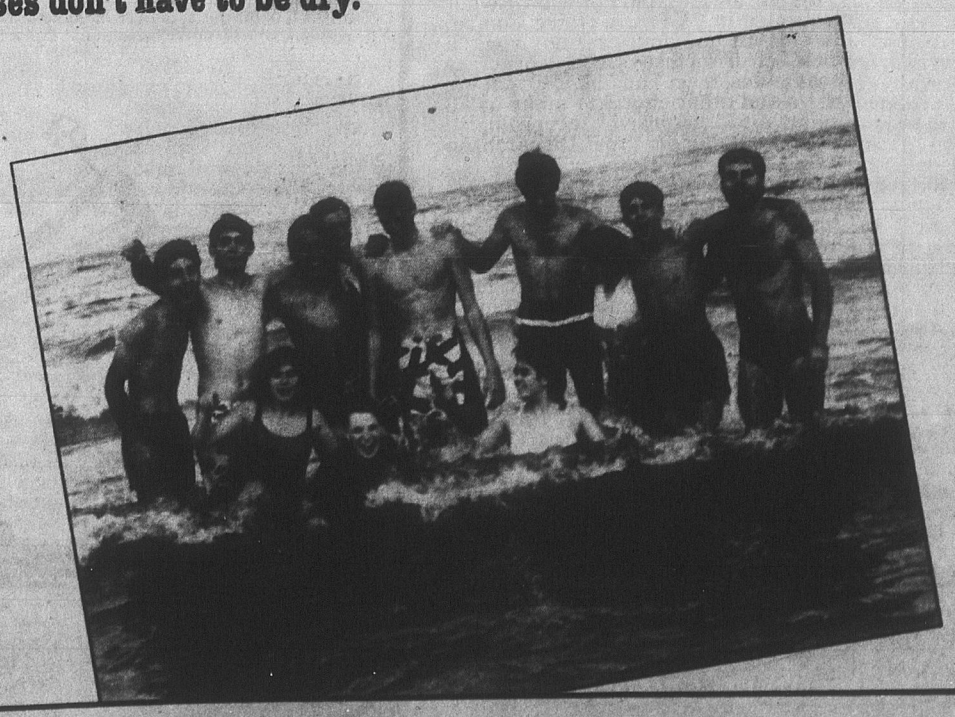

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The Middlebury Campus

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March 18, 1988

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OPINIONS

Letters to the Editor:

Rush article misrepresented facts

To the Editor:

The truth must be known before rational objective decisions can be made. As a student at this liberal arts institution for the last three years this idea has been impressed upon me by my professors, the administaration, and my peers. The truth surrounding the Sig-Ep rushing incident has been manipulated and misrepresented by the Campus in their front page article from March 11, 1988 (*Fraternity's Rush Policy Violated*).

The thrust of this article is to portray the three brothers involved as evil people forcefully corrupting an unwary innocent. This idea is a fabrication and must be dispelled immediately if the truth is to be served. This type of reporting might be expected from overeager student writers, but when it is coupled, in the same article, with the unprecedented violation of privacy resulting from the release of the identities of those involved, it becomes unjust and cannot be tolerated. This is my plea for quality of journalism and equality of treatment in the future reporting to the Campus.

The article contained questionable allegations which demand further illumination particularly, "The three brothers allegedly *had* the pledge drink *some* melon liqueur and do *several* bong hits." There is no justification for the ambiguity found here, especially when it implies excess and coercion, neither of which were factors in this unfortunate incident. Moreover this was never alleged in the original charge, and the actual truth of the matter has been known to all the brothers involved since the incident, and was presented clearly to the Community Council.

These incorrect allegations did not leak out of the dean's office; I have spoken with them about this. Since the meeting with the Community Council was closed to the public, one must assume then that they are grounded in hearsay, and are hence undocumented allegations. Furthermore, the ambiguity involved in the specific wording of the allegations is an arguable example of using innuendo to heighten the dramatic impact of an article. Both these actions are addressed in the student handbook on page 94 in the section entitled "Student Publication."

"The editoral freedom of student editors and managers entails corollary responsibilities to be governed by the canons of responsible journalism, such as the avoidance of libel...undocumented allegations...and the techniques of harrassment and innuendo."

I hold that Barb Matusik in this piece has at least tested the bounds of the canons of responsible journalism.

In blatant disregard of privacy, the names of the three brothers have been released on the front page of The Campus before those members have had their case adjudicated, or even been formally charged.

I spent part of this weekend poring over back issues of the Campus to understand better the precedents for this action. The college community did not see the names of any involved in an alleged attempted rape at Chi Psi in the front page article run by the Campus on February 17. We did not find the name of the D.U. brother involved in the notorious Lory Myerson incident in its airing by the press on December 4, 1987, nor were names released in the report of alleged racial slurs between roommates in the September 25 article, "At heated B.S.U. meeting charges of insensitivity, intolerance". In covering that incident the Campus even misquoted one of the parties involved, causing unwarranted hardships in the proceedings that followed. Certainly there is inconsistency between the consideration afforded to those individuals involved in embarassing and potentially damaging incidents, and the apparent lack of concern displayed in disclosing our names. It appears that a dangerous precedent for the breaking of privacy has been set.

Publishing names in a case such as this circumvents the intent of certain provisions designed to insure the confidentiality of disciplinary prodeedings. On page 85 the Student Handbook under the heading, "Reporting on Disciplinary Actions," states:

"The outcomes of all disciplinary proceedings, whether deans' hearings, Judicial Council meetings, or Judicial Review Board hear-

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Let's hear it for Gallaudet

Last week protesting students, faculty members and alumni of Gallaudet University, the only liberal arts college in the country for hearing impaired people, shut down the campus in objection to installation of a new university president, Elizabeth Ann Zinser, who is not hearing impaired and does not know sign language. Protestors refused to suffer the ludicrous disparity between the University's vocation of training deaf people for the working world and refusing to hire a hearing impaired person for its own top position.

Early this week, after what seemed an embarrassingly long time to hold her position in the face of vociferous yet rational protest, Zinser stepped down and was replaced by Dr. I. King Jordan, previously dean of the Gallaudet School School of Arts and Sciences. The University also hired a new Board Chairman, Philip Bravin. Both Zinser and Bravin are deaf.

It was an important symbolic and progressive step for the University to hire Jordan. In it s 124 year old history, the University has never had a hearing impaired president, though previous presidents could communicate in sign language. Zinser could not.

There is no excuse for an institution which intrinsically is opposed to condescension and alleged oppression by the hearing toward the hearing impaired, to hire a hearing president who cannot even communicate with its students. The president of a university should embrace and embody the ideals of the institution he or she represents. Especially in the case of an institution that is fighting for a minority cause, the president becomes a role model and a symbol of success for the sector of minorities which he represents.

It's a wonder it took a full week of protesting and national news coverage for Zinser to recognize that a person who cannot communicate with the hearing impaired certainly cannot represent to the hearing world what they stand for and are fighting for. This presumption is in itself an act of condescension — it assumes the hearing can understand and better represent the hearing impaired that they themselves can. Perhaps Zinser could hear, but it seems she could not understand half so well as she could hear.

It is refreshing to see what these protestors accomplished; they've made a step toward voiding the maxim of "shouts falling upon deaf ears."

Rugby Club Unfairly Persecuted

To the Editor:

The most recent disciplinary action dealt to the Men's Rugby Club may prove to be the Club's undoing in the fall. On behalf of both the Women's and Men's Clubs, I wish to clear the air on several issues.

Although rugby has never been a favorite of the administration on any college campus, the sport takes more heat at Middlebury than anywhere else I have ever played. Middlebury College is the only school I know which restricts each team to one season. The reasons for this have ranged from an alleged lack of fields to unfairness to other athletes who enjoy only one season of their chosen sport. I am not unappreciative of the privileges we do receive. I have also never heard a football, soccer, or lacrosse player complain about their one-season limit. I do not suggest, in fact, that Middlebury change this policy. Truth be told, we share so many athletes with the lacrosse, hockey, and soccer teams that two seasons would not see the same strong team. We would also be without coaches, members of the men's rugby club who willingly give their time. Yet there it is, a restriction inflicted on no other rugby club in New England as far as I can tell. We humbly follow this restriction in the interest of avoiding conflict. Perhaps this potential conflict might be better avoided if the circumstances were better understood.

Rugby differs from all other sports due to its club status. Technically, the game offers the intensity of intercollegiate competition that no intramural can provide and the relaxed atmosphere and ability to choose one's own level of commitment not found in varsity sports. Frequently, the club has been accused of using the sport as an excuse to "drink and get rowdy." This is a common occurrence everywhere on this campus; no excuse is needed. Anyone who doubts the devotion of players to the game should do the team the honor of attending a practice or a game. The truth is that a love of the game, not a need to party,

(continued on page 16)

Summer kick off with Keillor

Not even over the airwaves, but right here in person, in hallowed Mead Chapel, we will be witnesses to Garrison Keillor's opening hello-goodbye show.

Close your eyes. Think of the rich voice that "embellishes with dry wit, poking gently at collective memories with hip sympathy and amazing grace" (and we quote from the New York Times) for one and a half, maybe even two hours. This has possibilities. It's better than Hollywood coming to Middlebury, this man has glossed the cover of Time magazine, he has been published in The New Yorker and The Atlantic, he has visited Lake Wobegon.

Too bad this takes place after most of us are packed off for the summer. You might consider staying for the affair, even staking down tents on the town green. Summer here is much more appealing than mud season.

We'll be here of course, catching the historic moments in case you don't.

We might even be able to entice the likes of Pat Robertson and his evangalizing buddies with Keillor's internationally espoused virtues to come to the opening: Last June David Vaughn wrote in the London Financial Times after the demise of Keillor s radio show, "The secret of the show, perhaps, was that it celebrated traditional American values like virtue, probity and grace, values conspicuously absent from public life and religion (at least as practiced on television) today."

Could this influx of fame bring Middlebury out of the "goddamn boondocks?"

Naaah. Besides, part of what Keillor celebrates in "A Prarie Home Companion" is an imaginary refuge from "a world of franchised food, corporate dress codes, tract housing, copycat TV shows and other efforts to make us all similar and inoffensive" (according to the St. Paul Pioneer Press Dispatch, no less).

Keillor came to Middlebury in 1983 and gave three performances in Mead Chapel. We're glad he liked it well enough here to return to Middlebury — kicking off the summer with a little excitement — to open one of his final tours of "A Prarie Home Companion."

We're working on getting press passes. The rest of you might want to make an effort to get out of bed a little earlier than usual this Saturday to get tickets. You might want to sleep out in front of Proctor Hall...

Bilious Yawpings

Seth Richardson and Denny Taylor

How to clarify and not to confuse? The logic of the Campus' editorials concerning the CIA these two weeks past ("More CIA Confusion," and "*Exeunt* apathy, enter discussion") has proved specious at best: the vague conclusions reached by these pieces have operated on pre- and misconceived notions about the roles of students, policies and forums. We'll ignore mixed metaphors and the assertion that there's anything *vague* about CIA discrimination policy.

The first editorial misses much of the point of questioning the CIA about more than one issue, assuming that "anti-CIA questioners" are merely interested in winning some game with a cheap-shot technicality. Isn't it possible to care about more than one thing at the same time? The Campus, apparently, has difficulty doing this. "That's not to say there isn't room for discussion-"a word that gets alot of lip-service; there *is* real room, and it's at the information forum.

Is it out of line for a Spanish major to ask about current Central American actions? For a South African student to ask about clandestine arms shipments to the Botha regime? For citizens to ask about "legitimate arms of the government?" We trust that this student body is broad-minded enough not to be confused by what the Campus considers "bugaboos." Isn't it the sole responsibility of one group, f'instance, to prevent Robison from "skirting the issue?"— everyone should be his own watchdog.

"*Exuent* apathy?" The Campus has taken up Eric Gravely's cue as whimsically as it maligned "bugaboo" issues. That *is* apathy. It is no small matter, fortunately, that Gravely's direction is the right one; but where were they before they had The Word? "As we were on the precipice of accepting [recruitment]...," the Campus said. Why? Why does the Campus need an SGA vote to stop picking its nose? Reason fails them when they assume that the CIA speaks on campus only to students, not to citizens; that off-campus beefs are irrelevant; and that change requires low aims and arguments that are modified to treat the largest common demoninator.

Korean riots isolated and dying out

Recent student unrest is unlikely to resurge during Olympic Games

By Chongseo Park, Heijung Yang, Gene Huh

After having lunch in a cafeteria off-campus, I was walking to the university to continue my afternoon classes. At the university, the national guards and the police were blocking the gate to prevent students from marching on the streets. "Another day off," I thought.

Initially, the confrontation between the guards and the students was peaceful. However, it became more violent as protesters threw stones, broken pieces of pavement, and molotov cocktails at the guards, who reacted by firing off a barrage of tear-gas cannisters at the crowd. The protesters would retreat for a while, but would return once again in their attempt to fight back the guards and march toward the streets.

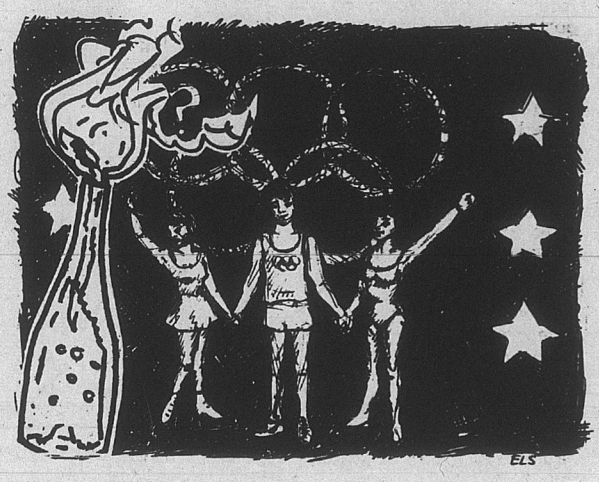
As I was observing the scene, my eyes--hurt by the fumes of the tear gas--were wet with tears. Civilians, passing near the university, held handkerchieves to their faces, but lacking fool-proof protection, they could not help crying and coughing. I felt sorry for both the student protesters and the guards: they were both ordinary people of similar ages. The guards in their black and olive-drab riot gear looked imposing and emotionless, but they were sweating and tired under their heavy pads. They were ordinary human-beings who were there to follow orders. Why were we fighting each other?

The news media has influenced the American public to think that "all" Korean students participated in the demonstrations, and so many have become fearful of the prospects of the upcoming Olympic Games. However, only a small proportion of Korean students is actively involved in the protests. Demonstrations happen in specific localities and on some university campuses, so that some Koreans have never seen a demonstration, except on T.V. Moreover, students who demonstrate consist of idealists, radicals, or people who are merely discontented with the government, and they have not attracted the attention of the non-demonstrating majority of students.

The guards and their black and olive-drab riot gear looked imposing and emotionless, but they were sweating and tired under their heavy pads.

The major demonstrations during the Fifth Republic of Chun Doohwan (1981-1988) revealed students' motives and their influence in the declaration by Roh Taewoo on direct presidential elections. The Kwangju event in May, 1980, represents the day when students of the city of Kwangju gathered to demand democracy. The time was propitious because Park Chunghee's dictatorship ended with his assassination in 1979, and students saw an opportunity to bring democratic government elected by the people. However, the military intervention to break the student demonstration ended in an outbreak of violence, and students resisted the military force with stolen weapons. The conflict ended after nine days with a death toll of more than a hundred.

The occupation of the United States' Information and Cultural Center by the students in the cities of Pusan, Seoul and Kwangju during 1985 marks the growing suspicion by Korean students of the United States' role in Korea. The Korean



perception of the U.S. as a "benefactor," "supporter," and "ally by heritage," has been changing to that of "imperialist." Students think that the U.S. has pursued imperialistic policies by having initiated the division between South and North Korea, as well as having supported the undemocratic dictatorship and the military.

The reasons for this perception about the U.S. is first, the fate of Korea was determined by the allies, not by the will of the people; second, after the Korean independence from Japanese colonization, the United States supported a government with pro-Japanese officials; third, the United States has consistently supported dictators (for example, when Chun Doowhan became president, he was the first foreign leader to be invited to Washington by Reagan after his inauguration); and fourth, students are suspicious about the role of the American military leaders in the decision by the Korean government to repress the students' demonstration in Kwangju.

The student demonstrations in the city of Inchon and Konkuk University in 1986 were characterized by anti-American slogans. However, more importantly, these demonstrations have shown that the nature of the student movement is changing. In the years prior to 1980, the university students were not unified throughout the country, and there was no ideology guiding these students. During the seventies, the students were not concerned about the general principles of capitalism and democracy; rather, their sole purpose was in opposing military dictatorship and promoting "people's power." However, during the eighties, students questioned the structure of capitalism and democracy. At the same time, they tried to bring greater conviction and meaning to their ideology. The students began to unify their movement across the universities' campuses, and approached labor, religious groups, and the opposition party to consolidate their efforts. They protested for common issues, such as fairer law enforcement, freedom of speech, and academic freedom.

However, the particular political situation in South Korea--the threat of North Korea--is an important consideration by the government whenever it uses military forces to repress student demonstrations: whenever the Korean government judges that demonstrations threaten national security, it will take measures to scatter or prevent demonstrations. Since South Korea concentrates its resources on economic growth, rather than military as in North Korea, the government views its American troops in South Korea strategically important to balance the power of the communists in the north. Yet it is known that some of the demonstrations have been influenced by the infiltration of North Korean spies into the South, whose objective has been to instill public distrust in the present government and confusion among the people. (I was surprised when it was revealed that my history teacher at high school was a North Korean spy.)

Previously, when students were chased by the police, the civilians helped students by hiding them. However, the civilians are now tired of the endless, violent protests, and they hope that the elections held last year will calm down the demonstrators. Although some of the students are disatisfied with the election of Roh Taewoo, many suspect that Kim Daechung, one of the opposition party leaders who comes from a distrusted region of South Korea, had he been elected, may have been highly vindictive toward present politicians and other influential people.

The civilians are now tired of the endless, violent protests, and they hope that the elections held last year will calm down the demonstrators.

Some Koreans view President Roh as an illegitimate ruler, who is merely an extension of the military regime. However, they are willing to give him time to prove his legitimacy, and they hope that his new government will mark the transition toward true democracy. After all, the firm and often heavy-handed government has been given credit for the rapid economic growth of the country. But Koreans feel that material growth has to go along with greater social welfare and political rights; they hope for greater cooperation between the government, the business sector, and the people to bring even greater economic growth. Roh's credibility will depend on how well he keeps his promise to protect freedom and human rights along the traditional line of economic growth and national security.

The '88 Olympics in Seoul are a proud moment for all the Korean people. We do not think that students will take this occasion to show the world their demands. It is to their interest that the Olympics are successful and that the world sees the changed image of Korea after the Korean War. All the nations of the world, except six (North Korea, Cuba, and Nicaragua among them), have confirmed

(continued on page 16)

Admin handles social changes badly

By Steven Becker

Middlebury, as I've seen it, has been a place where work and play mingle successfully. The administration has managed to keep enough outlets both socially and academically to keep the student body satisfied. This environment has successfully attracted the "Middlebury" type. However recent changes lead me to believe that the administration is no longer interested in the preservation of a copesetic atmosphere. This trend is troubling for a number of reasons.

This weekend Security forced the fraternities to stop serving beer and playing music. Obviously with the threat of punitive action the fraternities complied with the one a.m. party deadline. In some cases Security came into the buildings and told the fraternity officers to turn off the music and the guests to leave. This is indicative of a trend whereby the powers that be have stripped the fraternities of the majority of their sovereignty. The logic of ending a party at one a.m. when most of the students spend weeknights studying well past this hour evades me. As long as the fraternity isn't disturbing the neighbors, which isn't usually the case, it should be the fraternities' option when to conclude a party. However fraternities are forced to register parties and thereby restrict themselves to a time limit.

The fact is that the number of outlets for a good time at Middlebury has diminished The fraternity system has become extremely important to the social life of this school. (If none of the fraternities had parties could you honestly see the Undergraduate handling the overflow?) The administration is placing extreme pressure on the fraternity system to handle a large percentage of students looking for something to do on Friday and Saturday nights, while at the same time it is making the penalty for error high and dictating virtually every aspect of the party. The fraternities are put in a bad situation which is guaranteed to get worse.

It disturbs me that the college won't let me play music and dance past two a.m. in my own fraternity. What really gets me is that I chose to come here because this is a good school and also an allegedly relaxed place. Of course the increased drinking age has made change inevitable. However, the gap between what Middlebury is now and what it was is rapidly growing. How enjoyable will this school be in two years? More importantly to me, a junior, what kind of student will want to come here?

It seems that the administration is for the most part a body with unified intentions. Often in dealings that I have witnessed the situation can best be described as "us against them." No one on the administration seems to be on the side of the fraternity, with the exception of the director of housing, who serves in the capacity of a liason between the fraternities and Old Chapel. With the increasing role fraternities must play on this campus it would seem healthy to have an administration more concerned with the preservation and not the destruction of fraternity life.

Obviously Old Chapel doesn't have to live with their decisions, in that they are not asking themselves at 1:30 on a Saturday night why the night is over. However they are, or should be interested in maintaining as much of a livable environment as possible.

In the past, friends who have visited commented on how fun Middlebury is. If the administration continues to change things by proposing radical change (much like Dean Emerson did) and then forcing the student body to fight to a compromise, which is in reality a forfeiture of more ground, we will be just like so many other schools with increasingly dull campuses. Let's not forget, Middlebury is prospering, and we continue to get good people. Why? Because the academics are excellent and life is pretty cool. This is a tough combination to beat, yet the changes that emanate from Old Chapel may actually serve to defeat Middlebury itself.

Fraternity

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ings, shall be reported in general terms to the community at least once a semester. Such reporting shall be done in a way that ensures the confidentiality of the prodeedings and does not reveal the identities of involved individuals."

It is ludicrous that in reporting the outcome of a disciplinary proceeding the identities of those involved must not be published, when the names of those involved have already been given front page attention. That our identities were printed in association with misrepresented facts is a journalistic travesty.

Lastly, the false statement, "Charges were dropped last Wednesday when the identities of the individuals were disclosed to the Community Council," has robbed the fraternity of deserved praise. It gives no credit to the leadership and members of Sig-Ep for their unique policy created to insure that the frat meet the new dry rush guidelines. The charges against the frat were dropped because the frat was able successfully to dissassociate itself from the incident which it in no way condoned or encouraged. This swift and strong action by the Sig-Ep administration will serve as a loud warning to their individual members, as well as to the members of all fraternities, that the new rush policies are to be taken seriously. The fraternity certainly deserved more commendation for their foresight than the simple acknowledgement that the charges have been dropped.

Whether the Campus had the legal right to print this piece without even speaking to several of the parties involved; whether Barb Matusik had the right to write this article without bothering to clear up some popular misconceptions about the incident which all those involved, dean and student alike, had resolved on or before Tuesday's meeting; the story contains questionable allegations, and is so poorly written that it does a disservice to the individuals involved, to the fraternity, and to the college community as a whole. I question their discretion and professionalism for publishing my name in conjunction with this piece of shamefully sensationalistic journalism.

Nathan Turner

ON EDUCATION:

Taking to the Seas

By Tim Scannell

Sailing consists of long moments of boredom punctuated by moments of sheer terror. That's not my definition; it belongs instead to the woman who served as third mate of *Westward*, the schooner which first carried me beyond sight of land, bounded only by the blue water of the ocean. She said it half jokingly, but I remember it for it's truth.

Oceans are demanding places, threatening with every moment, and often lulling at the same time. Their beauty arises from power, and sometimes diversity. Dolphins move among the waves, as do sharks and days are not spent alone. Rather, alone-ness is an unrealized concept while on board a small ship like *Westward*. People are with you every step of the way; though you may only see the woman who bunks beside you twice a day—when she wakes you up for your watch. Life at sea is a curious mixture of solitude and claustrophobia, which may seem unappealing; but it is a mixture which is treasured by many people.

Sailing teaches you about yourself. It shows your limits and forces you to meet them; and if you cannot do this, then your slack must be taken up by someone else on board. Storms come, and you can watch them as they move, but there is nowhere for you to go. They make you sicker than you've ever been, and you have to work, nonetheless. But then there are days unmatched in beauty; days of which you are certain you have lived your life in search. And on those days you go to bed tired, sometimes of the mind but always of the body.

When you finally come into port, and everyone is up on deck at the same time, you see the city that once seemed appealing in many ways, and you wish you could turn around and go back to what may have once seemed like emptiness. You learn from the experience of blue-water sailing to know yourself, and you also come to know others in the process. If you are even slightly lucky, all of life's emotional experiences will be jam-packed into your few days at sea.

Along the shores of the Mystic River Estuary in Mystic, Connecticut there stand small houses owned and maintained by the Mystic Seaport Maritime Museum. Harbored within these buildings are the 21 students who have come to the Seaport to experience a unique academic program in American Maritime Studies. The program is sponsored by Williams College (though it often maintains a much higher number of Middlebury students) and it consists of courses in Maritime Literature, History and Policy, and a choice between Oceanography and Marine Ecology. Qualified students of all academic backgrounds populate the program, and much of its strength arises from this diversity. It must be said, however, that while the academics of the program are good, its strengths do not lie within the classroom. Rather, the Williams Mystic Program offers challenge and personal experience.

Much of the satisfaction of the program arises, as does the satisfaction of sailing, from the intensity of the living experience. Students live cooperatively in small houses. Cooking and cleaning are organized within the houses, and the shopping is often done as a family unit. Not only is the experience demanding, it is rewarding. Tensions arise and fade, and you come to know people as you never have in another environment.

Every hour of every day is jam-packed with opportunity, and classes are aften outshined by the activities which are offered. In addition to the common experience of sailing on the 125 ft. schooner *Westward* for two weeks (fall classes in the Gulf of Maine and spring off the coast of Florida), students participate in courses in boat-building, sailing and demonstration squad— which consists of afternoons playing out the many activities which the Seaport demonstrates for its visitors, such as climbing the rigging, splitting cod and rowing a whaleboat.

In the end, however, it is impossible to escape the fact that this program is made not by academics or activities, but by people. If you are looking for a someplace to go as an escape from the confines of Middlebury and the Green Mountains, and you want a powerful experience that combines learning with activity, then go to Mystic. If you love boats and marine animals and have been sailing since you were old enough to walk, go to Mystic. If you haven't sailed or haven't experienced any untoward interest in the sea before this very moment, don't give it a second thought, go to Mystic. If the other people are one half daring as you, then you'll come away loving your time there.

HER TURN

Inherent human dignity

Dear Bishop Rozazza

I was thrilled and disappointed to hear you speak on the Bishop's Pastoral Letter on Economic Justice last Wednesday night here at Middlebury. Your discussion of the letter's validity and the question to economic social justice was an intelligent affirmation of its validity and a proof that people shouldn't "write it off" as you said. Yet you and those who have power in the Catholic chuch must realize this: how can we not expect non-Catholics to write us off when we speak about social justice and human dignity and do not practice these within our own structure?

In writing to you, I think I am speaking not only for myself but for other Catholic women and men and for people who believe in social justice whether or not they adhere to any organized religion. However, I use my own experience and voice as an example.

I am a member of a church that bases its doctrine on the "inherent beautiful dignity of the human being" yet the very structure that purports this is hierarchical and sexist. All people are dignified, yet only men with collars and black suits are dignified enough to serve as spiritual mediators between God and those who believe in God.

This same structure affirms in its economic pastoral the "human rights which flow from the dignity of the human person," yet limits according to gender the rights that the members of this structure have.

The Catholic church's name implies the word "universal;" but this same church does not see its members as one in the universal Christ. Although Scripture says we are "made in the image and likeness of God," only those who bear a physical resemblance to Jesus can take his place at the altar. Active spiritual functions thus become divided according to gender. The Vatican has used arguments such as the one above to subvert and squash the priestly ambitions of women whose spiritual contribution might have brought the Church closer to its goal of "bringing about the Kingdom of God" on earth.

I personally prefer to focus on Jesus' statement that "the Kingdom of God is within you." I think many young Catholics are doing the same thing. No longer able to tolerate an unjust spiritually oppressive structure, we seek creative ways in which to dialogue with you who have authority to change that structure. The Vatican calls this dissent. In your discussion you spoke of the high number of young Catholics on campuses, and added "what kind of Catholics they are, only God knows!"

Bishop Rozazza, I urge you to think about the weight of that statement. I'm sure you didn't mean it in a condescending way. I'm sure that our Church leaders don't want to "write us off" in the same way they fear that non-Catholics will write off the economic letter. That wouldn't be practicing the justice we preach, would it?

Bishop Rozazza, listen to us. Encourage us to speak. I could not say these things to you last Wednesday night because the very structure that taught me to question and respect, also taught me that it is disrespectful to question someone in a position of "higher" (spiritual and divine) authority. Bishop Rozazza, I found myself unable to speak to you because of the power-

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Rugby Club blues

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keeps ruggers on the field through rain and mud. That, and a sense of community stronger than I have seen anywhere else, something quite similar to the bond of fraternity brothers.

It is this similarity which earns the club equal time as "bad guys." Both groups face constant harassment and threat of extinction, treatment which challenges no other group or team. If a member of the SGA or the Ski team, for example, posted an offensive sign, and the leader of that group claimed not to have authorized that action, the group would be innocent. Rugby players and fraternity members, however, are not only guilty until proven innocent, but held responsible as a group for the actions of an individual at all times.

The fact that offensive signs are unacceptable is a given. Offensive invitations sent privately are the business of the sender and the recipient alone. While screamed obscenities are not appropriate, neither is walking on the playing field of a team in practice. There are two sides to every issue. Unfortunately, a club in fear of losing its privileges is not likely to defend itself to a committee or member of the administration who has the power to deprive that club of any or all rights.

The Women's Rugby Club is approaching its season with enthusiasm and a winning spirit. Sadly, however, a sentiment of suspicion, fear, and paranoia is also present since the club has already received vague warnings on misconduct.

The right to drink cannot be denied to any members of legal age. The right to play a sport well loved can be, and the Men's Club seems dangerously, uncomfortably close to that point. Beer can be drunk long after the season ends; the privilege of playing is our only concern. I can do nothing but pray that before any more decisions are made or punishments applied, those with the power of decision take an hour out of their lives to witness the devotion of the ruggers to our sport.

Melanie Friedlander

Korea

(continued from page 15)

their participation in the Olympics, and this will be the largest one in Olympic history. With the help of the United States and Japan, security is tight against any terrorist attempts; moreover, the participation of countries, such as the Soviet Union and China, means that any terrorist act on the part of the students will only result in international contempt. Koreans hope that the Olympics will show the world aspects of Korean culture which have not been explored, and lay the grounds for greater economic prosperity.

Wonnacott retirement dinner

(continued from page 1)

worked in this program, teaching an adult to read.

Wonnacott anticipates beginning her work with the literacy program this fall, but over the summer, she plans to canoe on the Minnesota boundary waters, a very isolated area near Canada. "It looks very exciting," she said, "but I need to muster the troops."

Jazz

(continued from page 11)

program that depends largely upon the mood of the audience. Beyond perhaps the opening and closing numbers, no two shows are ever repeated.

The name, Preservation Hall comes from the original Preservation Hall, an open rehearsal hall founded in New Orleans in 1961. Emphasis was on listening, and though open to the public, dancing was forbidden and liquor not sold on the premises. Admission was free; now a small fee is charged. The hall still stands; a plain empty room with wooden benches. It is still used today, and many of the same rules still apply.

The Preservation Hall artists have appeared on such shows as a Bell Telephone Hour TV feature, "Music in New Orleans" and a Herb Alpert TV Special, as well as the "Dupont Show of the Month", "The Brinkley Journal" and the film, *The Cincinnati Kid.*

Tickets are $16.50, $14.50, $10.50, and $5.00 and are available at the UVM Campus Ticket Store (CTS), the Lane Series primary ticket outlet and customer service center, and the Flynn Box Office. For more information, reservations, and credit card purchases, call CTS at (802) 656-3085.

Plea for Catholic direction

(continued from page 15

ful weight of that tradition. It is a terrible thing to be cut off from the sound of one's own voice.

I suspect there are others like me who struggle with this, though we may be a minority in New England, and certainly here at Middlebury. You should know that an article in The Middlebury Campus on religion described the Newman Club as "not an extremely visible and active campus organization." The co-leader suspects that "there are a number of people who care, but they're not really loud about it." This is embarrassing for those of us who care about the Newman Club, and it is depressing when we "young Catholics" are blamed for our lack of participation and subsequently questioned on the sincerity of our commitment. ("God knows what kind of Catholics they are.")

I'm writing this for the silent minority within the minority, those students who aren't "really loud about it." I say to you who "lead" us: have you asked us what kind of Catholics we are? Have you used the authority you possess to encourage your colleagues to do the same? How long can you afford to condone a structure that does not practice the justice for which it calls?

Can the Catholic church afford to continue structural hypocrisy which carries over into the spiritual? Can it afford to silence the voices it doesn't wany to hear? I think not, especially after hearing you speak. It's obvious that you don't think so either.

Therefore, I challenge you to fight for justice in the structure which burdens you. Fight against oppression within that structure as you fight oppression in the American economy. Speak out confidently when your colleagues in Rome write letters affirming women's dignity as human beings while forbidding them ordination. Listen compassionately to those "young Catholics" instead of saying "God knows what kind of Catholics they are." As a bishop, you have the power and the duty to fight not only economic oppression, but oppression wherever it exists even before the altar.

I thank you again for coming to Middlebury. Your talk produced immeasurable affirmation for many people here. With great respect and peace,

Kirsten Kepp

Nelson

(continued from page 4)

perspectives on things...

... There are these changes, at once painful, Socrates tells us, and pleasant. We have been comfortable in our ways. Changing them, changing our practices, our attitudes, our beliefs, is painful; but it is pain whose reason we see. These changes, that occur to us in school, are unusual varieties of pain, in that we see what's happening to us and in us here. The pain is the pain of letting go, of setting forth to God knows ultimately where, but the pain goes with a change whose character and whose justification are clear to us. The pain in education is pain with a point, at least an alleged point. It is not arbitrary, inexplicable. What one goes through in one's studies pain is in principle warranted. The warrants are there; they had better be there. Seeing the reason, we take a pleasure which goes with the pain of leaving the familiar.

The second part of this speech will appear in the next addition of The Campus.

BY GARRY TRUDEAU

YOU KNOW THERE'S A LOT OF TALK THESE DAYS ABOUT HOW THE COMING GENERATION LACKS COMPETITIVE FIRE...
3-14
...PARTICULARLY IN RELATION TO THEIR ASIAN COUNTERPARTS. WELL, TRY TELLING THAT TO THIS HIGH SCHOOL AND THIS CLASS!
AND ESPECIALLY, TRY TELLING IT TO THE THREE STUDENTS IN THIS CLASS WHO HAVE JUST BEEN NAMED NATIONAL MERIT SCHOLARS!
HOANG, YAT-PANG, KIM, WOULD YOU STAND UP, PLEASE?
UM... DO WE HAVE TO?
HOANG! OBEY OUR TEACHER!
HEY, GOOD GOIN' ON THE NATIONAL MERIT SCHOLARSHIP, KIM! FAIRLY AWESOME!
THANKS, SEAN.
MUST BE EASIER TO BE A GRIND IF YOU GROW UP IN AN ASIAN FAMILY, HUH?
I WOULDN'T KNOW.
3-15
HUH?
I'M ADOPTED. MY PARENTS ARE JEWISH.
JEWISH? YO! SAY NO MORE!
I WASN'T PLANNING TO.
NATIONAL MERIT SCHOLAR! HOW DO YOU DO IT, KIM?
I DON'T KNOW. I GUESS I JUST STUDY.
3-16
NO WAY. I TRIED THAT ONCE. YOU'VE GOT SOME EDGE.
EDGE? LIKE WHAT, JENNIFER?
SOME GENETIC EDGE. GETTING GOOD GRADES IS A RACIAL CHARACTERISTIC, ISN'T IT? AN ASIAN THING.
YOU WON'T TELL EVERYONE, WILL YOU?
I KNEW IT! YOU GUYS ARE SOME SORT OF SUPERRACE, AREN'T YOU?
WE MEAN YOU NO HARM. WE SEEK ONLY COMPUTERS FOR OUR YOUNG!
"AND I AGREE WITH MR. GEPHARDT'S ASSERTION THAT ASIANS ARE THREATENING OUR ECONOMIC FUTURE..."
3-17
"WE CAN SEE IT RIGHT HERE IN OUR OWN SCHOOL. WHO ARE GETTING INTO THE BEST COLLEGES, IN DISPROPORTIONATE NUMBERS? ASIAN KIDS! IT'S NOT FAIR! THANK YOU."
UH... THAT WAS CERTAINLY AN UNUSUAL ESSAY, JENNIFER.
THANK YOU, MR. McGOWAN.
UNFORTUNATELY, IT'S RACIST.
UM... ARE YOU SURE? MY PARENTS HELPED ME.
YOU WANTED TO SEE ME, MR. WHITMAN?
KIM, I JUST WANTED TO TELL YOU HOW PROUD ALL OF US ARE ABOUT YOUR BEING A NATIONAL MERIT SCHOLAR!
3-18
IT'S VERY GOOD NEWS FOR THE SCHOOL. IT DEMONSTRATES THAT THE FAILURE OF SO MANY KIDS TO LEARN HERE ISN'T JUST THE SCHOOL'S FAULT. IT REAFFIRMS THE IMPORTANCE OF DISCIPLINE AND PERSONAL MOTIVATION.
YES, SIR. BUT I'M NOT SURE EVERYONE IN THE COMMUNITY SEES IT QUITE THAT WAY.
SHE'S THROWING OFF THE CURVE FOR THE WHOLE SCHOOL!
COULDN'T YOU GET HER TO WATCH MORE T.V.?
HOW DOES YOUR GIRL DO SO WELL, ROSENTHAL? IT'S NOT LIKE SHE GREW UP IN AN ASIAN FAMILY.
NO, BUT WE'VE BEEN RAISING HER LIKE AN ASIAN CHILD.
3-19
AHA! LIKE HOW?
BY TEACHING HER THE VALUE OF DISCIPLINE, HARD WORK, AND RESPECT FOR ELDERS.
OH.
BUT DOESN'T THAT GIVE HER AN UNFAIR ADVANTAGE?
YEAH, THIS IS AMERICA, ROSENTHAL!

Doonesbury

CLASSIFIED

FOR SALE

IBM PC Computer, Printer, Word Perfect. Never used. $1200 for all. Call Sandy, ext. 4111.

HELP WANTED

Wanted: Personnel for office cleaning in the Vergennes area. Early evenings — $4.25 / hour. Earn a little extra! 863-1106.

Wanted: Full or part-time waitress/waiters, second cook. Please apply in person at Lemon Fair Restaurant.

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GRADUATION ACCOMODATIONS: House for rent in Sugarbush/Waitsfield Valley. Cozy for 4, comfortable for 20. Contact Matt x7369, Box 3100.

PERSONALS

NEED CREDIT? Get a Visa Credit Card with no credit check. Guaranteed! Simple, legal. Plus other credit secrets. Send S.A.S.E. to: Financial Services, Dept. Q1, 804 Old Thorsby Road, Clanton, Alabama 35045-2459

VISA Obtained Easily! Been Turned Down? Bankrupt? No Credit? No Problem! Write Immediately for Details! Financial-Q2, 804 Old Thorsby Road, Clanton, Alabama 35045-2459

NEED MONEY? When Banks Stop . . . We Start . . . No credit checks, collateral or co-signers. For application write: Global, Box 112-Q, Verbena, Alabama 36091-0112. Enclose envelope.

Hi Schmook! Only 14 more weeks and then we'll take Europe by storm! I always think of you, and love you very much!!
Love, B.H.B.

Vote for the Fuzz! Peach for King '91!

Rains here, snows there
Wotwas scattered everywhere
Miss them all and hope they care
P.I.C.s in Taiwan are pretty rare.

The baseball team loves him!
The freshman women love him!
You'll love him, too!
Stone for Queen in 89!!!
Stone for Queen in 89!!!

He may not be a prince of a guy . . . but what a Queen! Support the Battell 101 tradition — elect Ernie your Queen in 89!!
— Paid for by Ernie Co.

Hey Europe! (AB, AB, AE, LB):
Spring is almost here, so Battell field mud will be ours! Stay tuned for war stories and game scores!

Put a rock in a high place — Stone for Queen in 89!! (He's only pretending he doesn't love all this publicity!)
— Paid for by Ernie Co.

Campus Security Friend —
Please remove your paper products because when I — — I feel God's pleasure. Break with the Blend is next.
— Deviant Number 1

To the Middlebury Women's Rugby Club:
Best wishes for the 1988 season!
J.F.

What happened to the lady on the piano Mr. Shipler?
Sweet Revenge from Ms. Clip

Support the South African Scholarship Fund! It Dean for the day!!!

Clark — Today at lunch I saw you pick your ears and eyes, blow your nose, and gob into your cup. Yucko.

STAR MAKERS . . . THEY'RE ON THE WAY . . . APRIL 8.

Coming in April:
You can become Erica Wonnacott for a day. Stay tuned.

ADOPTION: Loving couple, physician and psychologist, deeply wishes to adopt newborn. Welcoming warm family, love, opportunities! Expenses paid. Legal, confidential. Call Ellie collect 212-724-7942.

CLASSIFIED ADS

. . . To place your classified, fill out this form and drop it in Campus Mail, addressed to Drawer 30, by **Monday at 5 p.m.**
Classified ads are free to members of the College community and are limited to 25 words. Others may purchase classified ads at the rate of $ per ad. ***Please print neatly!***

CATEGORY: Personals For Sale Notices/Announcements Help Wanted Other _____

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Drawer 30, Middlebury College
Middlebury, Vt. 05753
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